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MARCH 2005

Special issue!

HOW TO USE COLOR

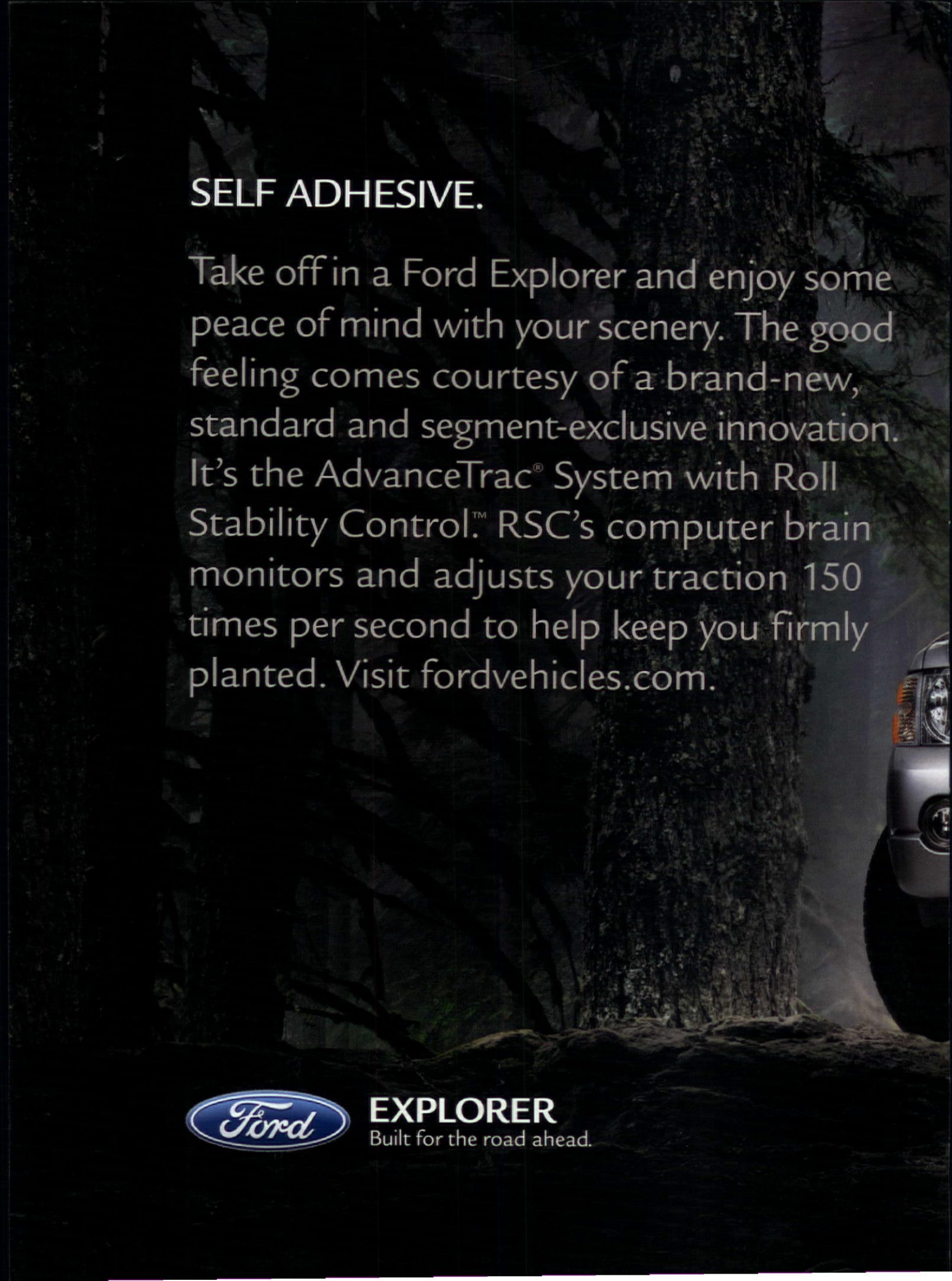
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PASTELS
& HOW TO MIX THEM)

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welcome

Living Color

The gift starts with the box!" said my friend with a grin of delight as I handed him the big orange box. "Whatever it is, it's great!" Not too many boxes command this sort of rapture; I can think of a red one, and a robin's-egg blue box. It's interesting that color—a mere play of light—can come to represent surpassing quality, luxurious pleasure, extravagant surprise. My friend is a pretty colorful character himself; sartorially speaking, though, he confines his flamboyance to his shoes, which are wildly lyrical. Men are shy about color, I notice. They could stride about in any plumage, taking a cue from the world of wildlife, but they stick to shades of brown, subdued blues, and grays. Every once in a while, though, a man's jacket will flip open to reveal a dazzling striped lining, or the collar will turn up and sizzle with yellow, or a gorgeous lavender and blue striped sock will peek out from a pant leg. In this way men secretly succumb to the lure of color; perhaps wearing color on the inside is a more subtle way of showing that the gift starts with the package.

In any event, lust entered my heart recently when I saw an altogether different orange box: Kenmore's confident pumpkin of a front-loading washer and dryer. I want them. And I want a purple Dyson vacuum cleaner and a bright red Viking megamixer. What's my problem? Why all this stuff, the color of candy, or clown suits, or parrots—or childhood? That's it. It's playtime again.

Again? Well, yes. There was a time, way back in the '50s, when women were told that their only place was in the kitchen. That ended; now women are in the kitchen if they want to be (and can afford to be)—and many of us wish we could be there more often. We're drawn by all that colorful equipment. Who wouldn't feel powerful commanding a fire-engine, stop-sign, valentine-heart red mixer? Who wouldn't feel rakish waltzing around with a vacuum cleaner that looks as if it were wearing a ball gown (and that enviably upright posture, too).

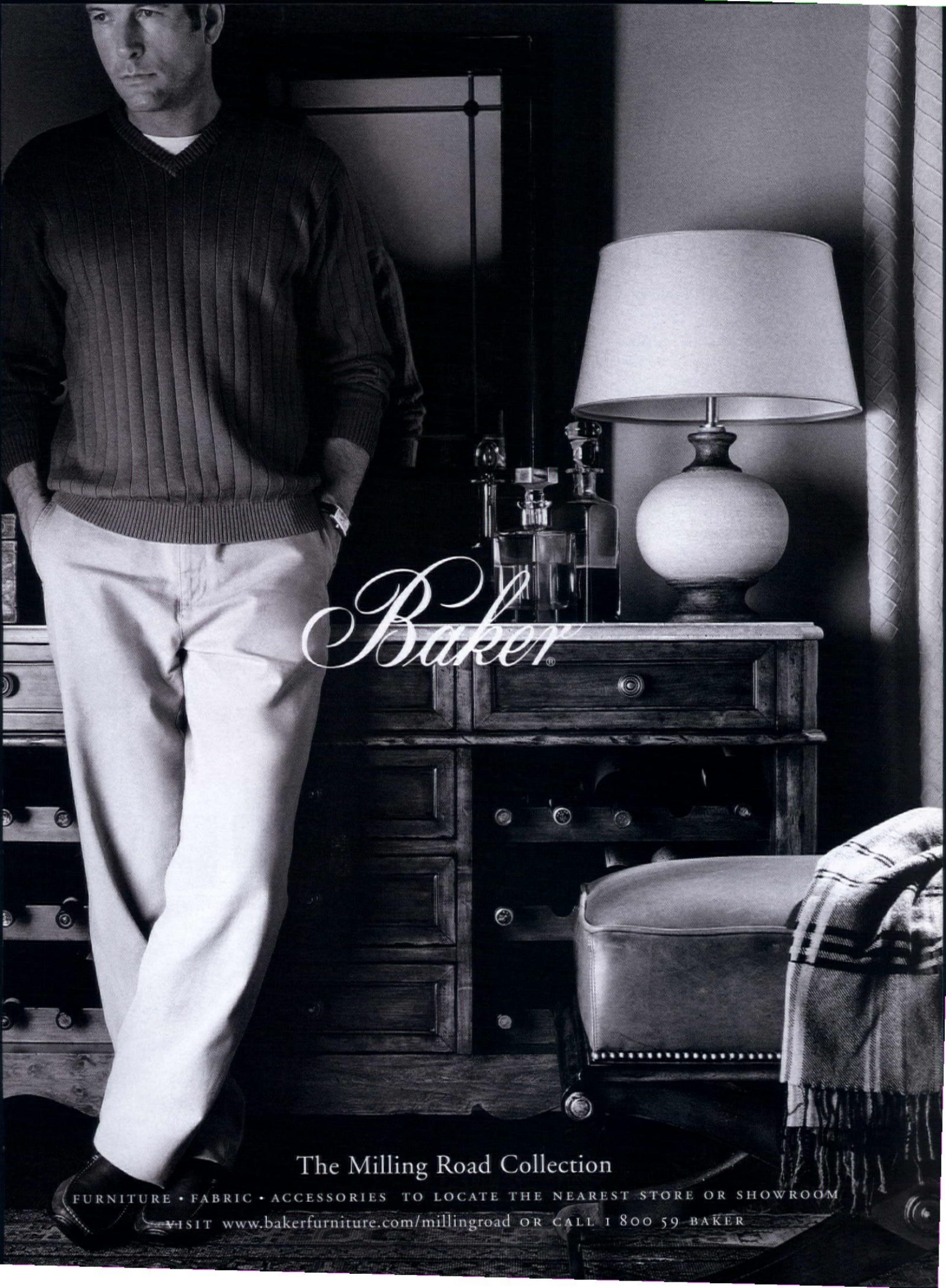
But it's the big orange pumpkin of a washer-dryer that makes me want to redecorate the laundry room—throw up some wallpaper and move in with my blanket and a stuffed animal. The laundry room has always been the most comforting place to be. I once read, when I was a new mother, that the way to soothe squalling babies was to place them in a basket on top of the washing machine, set it on its spin cycle, and let the agitation soothe them to sleep. This is not unlike Car Therapy, in which you drive aimlessly and endlessly through town at three in the morning with the baby screaming in his car seat until you both fall into an exhausted stupor in some far-off parking lot. (I warn you that Washing Machine Therapy has often been misappropriated by jealous brothers who are themselves deranged from interrupted sleep; they feel the baby should be *in* the machine. But I digress.)

I confess that I have spun babies into dreamland on top of the washer. And I've turned to the comfort of doing laundry, from time to time, during a spasm of middle of the night wakefulness. I'll sit on the cold floor, with a cup of tea, my back against the dryer, feeling its solid warmth, remembering college days, or a first apartment when I'd sit in the Laundromat waiting for my clothes to dry. All the thrumming noises of the kitchen are comforting, too, especially if you live alone. They make you think you aren't the only one up, the only one spinning and agitating and soaking and tossing with the work of the nighttime, which, let's face it, is sometimes for dreaming, and other times for being anxious.

So who needs the color? All these things work just as well in black or white, don't they? Not really. Even if we're only doing housework—and there aren't too many things more important than making and taking care of a home—we need a sense of play, a jolt of fun. When its color is electrifying you can just feel how much more quickly the vacuum flits around the room. As for that orange washer and dryer? Its appeal must have something to do with a residual memory of the pumpkin that turned into the coach that carried the princess (in clean clothes!) to the wild party where she waltzed headily in the arms of the prince, who changed her life. So who said it was just a washing machine? That's what a touch of color can do.



Dominique Browning, EDITOR


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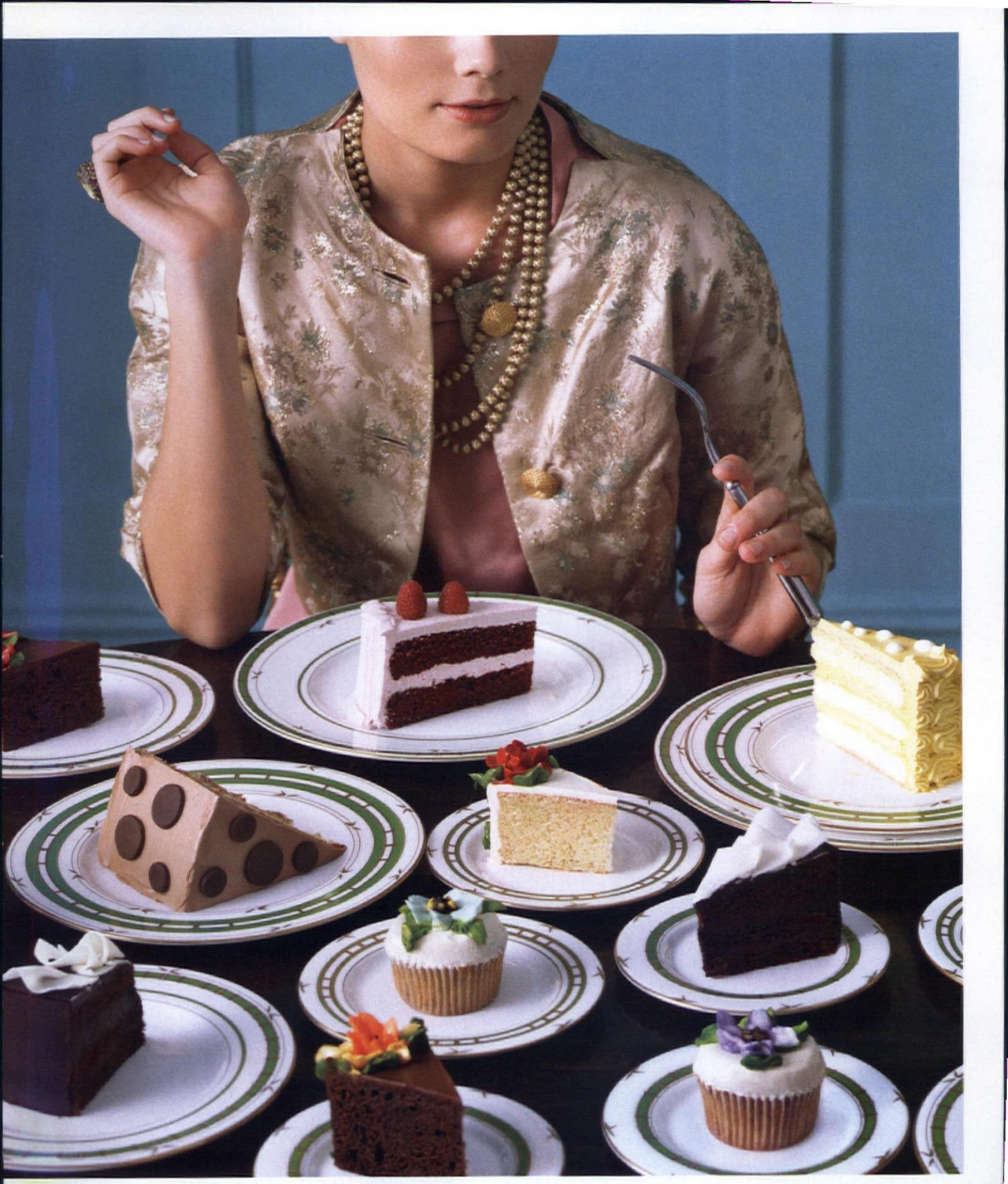
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ON THE COVER

How to Use Color: Racer Pink and Outrigger Orange paints, by Ralph Lauren Paint. PHOTOGRAPHED BY JONATHAN KANTOR.

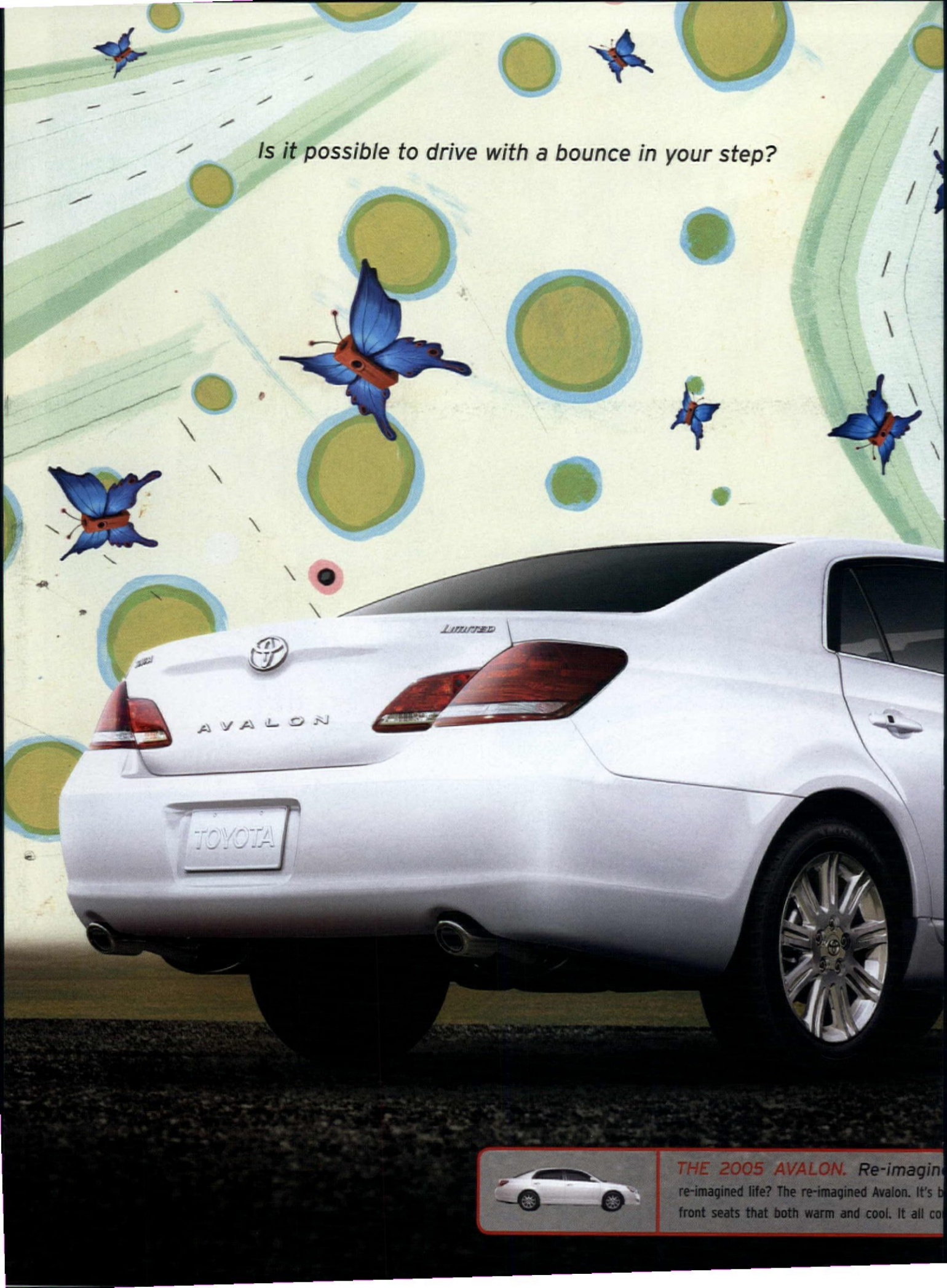


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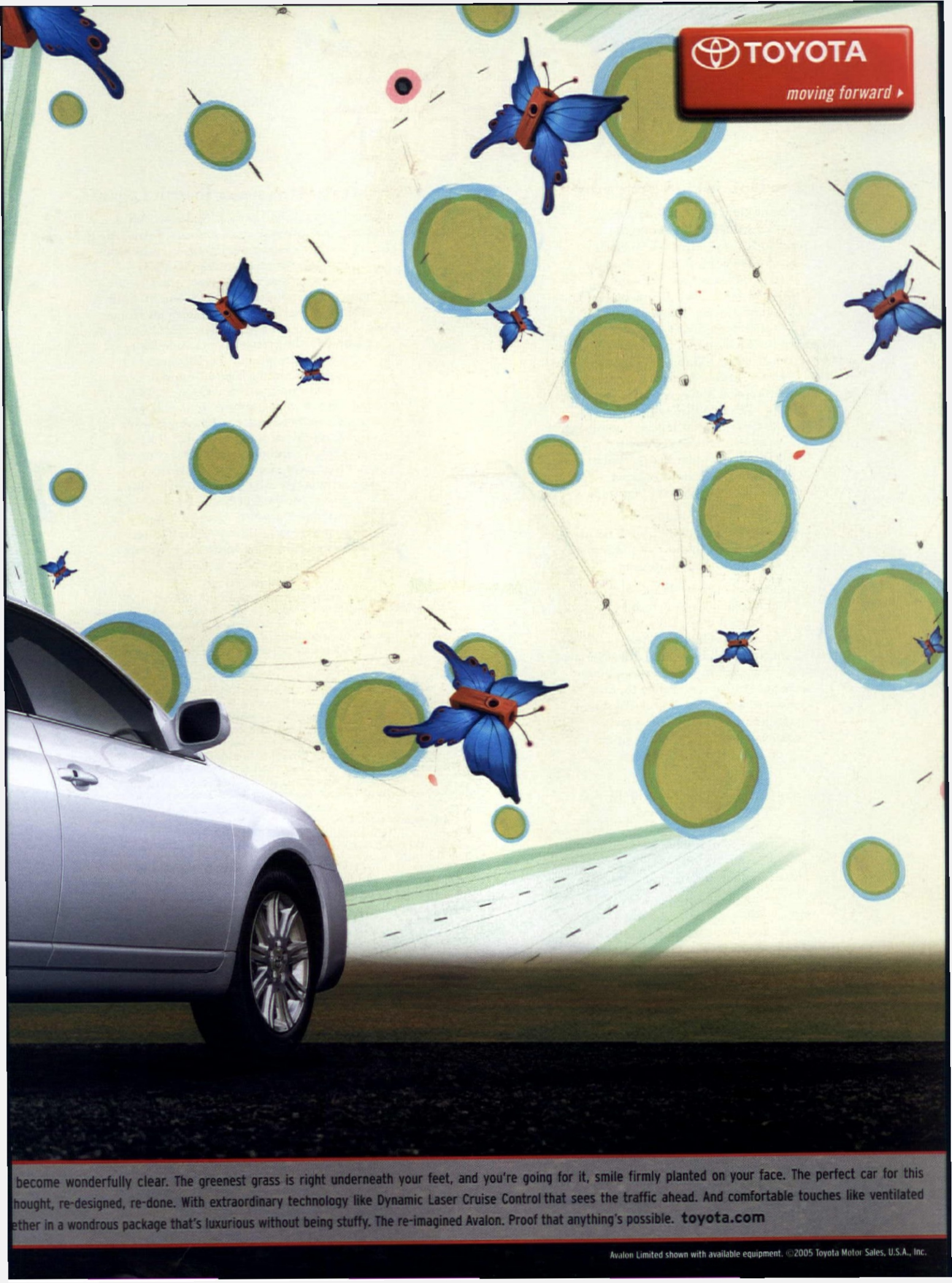
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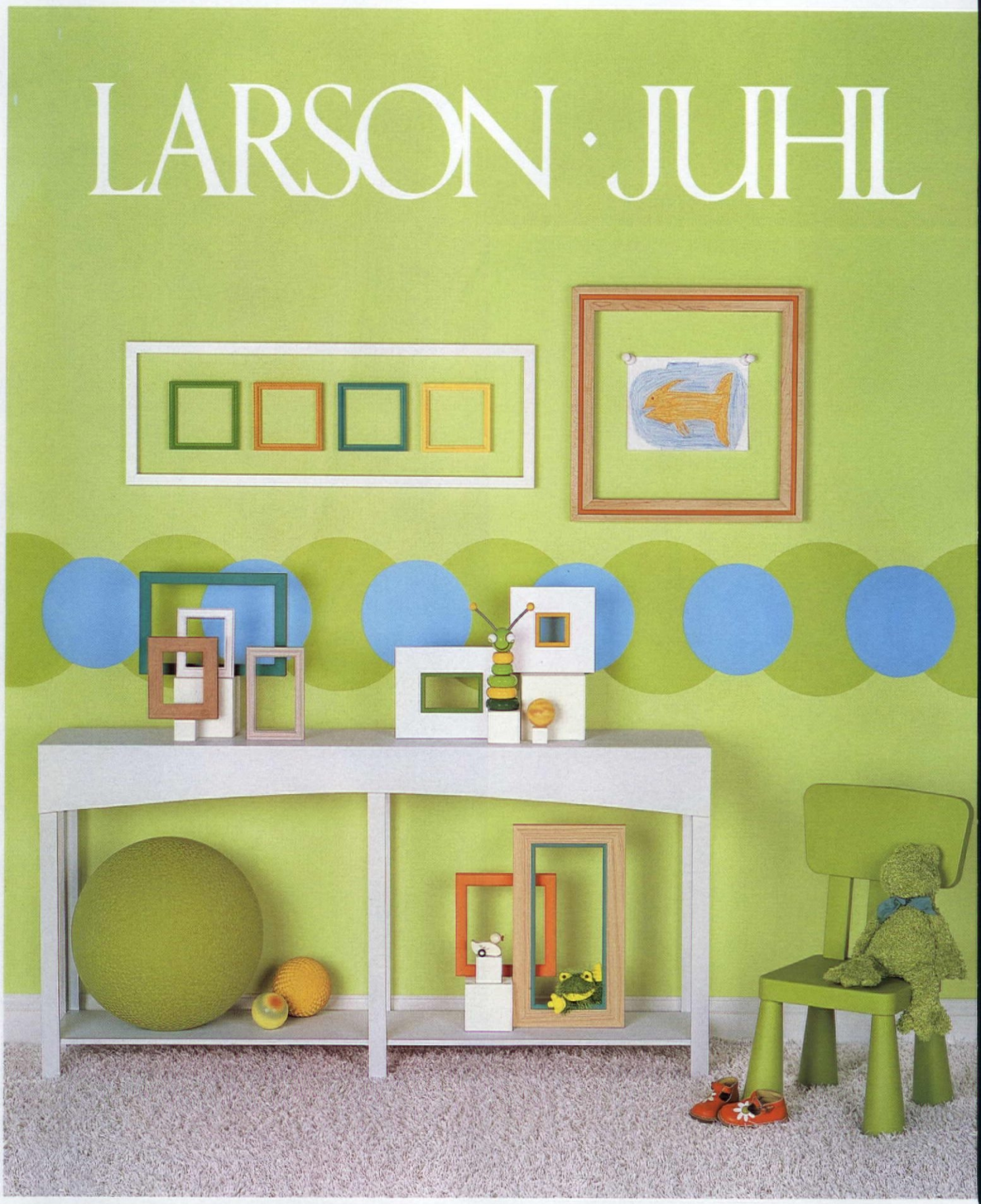
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AT HOME WITH . . . CATHERINE MALANDRINO

THE FRENCH-BORN FASHION DESIGNER REFLECTS ON HER LOVE AFFAIR WITH RIOTOUS RED, TANTALIZING TURQUOISE, AND OTHER HEAD-TURNING HUES

Catherine Malandrino crosses her legs and leans in a little closer. "My life is in color," she purrs in her French lilt. "I could never live in a slick all-white apartment. I need tones, shades, accents, the intensity of a strong palette. I need a place that has a soul." This is a woman, after all, who has dressed Madonna and Mary J. Blige, and has been known to jet around town clad in gold go-go boots and shimmery sequined dresses.

Prior to launching her first collection seven years ago, the Grenoble native worked in the ateliers of Dorothée Bis, Emanuel Ungaro, and Diane von Furstenberg. Her melding of urban edge and soft-focus whimsy is reflected in her decor. "My apartment provides energy, ideas, and inspiration for my designs," she says. "My home is not a cocoon." The walls of her prewar New York apartment ▷



Malandrino, in a dress from her spring collection, relaxes in the guest bath of her New York City apartment. The fiberglass shell chair is by Ray and Charles Eames; the mirror is available through Troy.

BY JEN RENZI ▪ PHOTOGRAPHED BY FRANÇOIS DISCHINGER

AT HOME WITH... CATHERINE MALANDRINO

▷ are drenched in citron. A lipstick red sofa blows an air kiss from the living room. Her bath towels are the color of blood oranges. The neon sign in her bedroom says it all—spelling out "EMOTION" in electric yellow.

Marrying disparate influences is Malandrino's stock-in-trade. "The world is so full," she says, gesturing to her collections of African masks, artwork by renowned fashion illustrator Izak, and Murano-glass wine goblets. "I take elements that have nothing in common and find a way to make them live together." The strong but disciplined palette forms a unifying backdrop. "I don't mix lots of color," Malandrino explains. "I prefer nuances of the same hue." Look carefully and you notice that each wall of her lofty living room is a slightly different shade of avocado, a spectrum achieved by hand-mixing paints. "It's so energetic, like a ray of light."

Reflective surfaces provide another source of inspiration. She'll embellish a flowing blouson with shiny sequins or metallic thread, or bedeck her home with mirrored furnishings. "I love reflective moments, things that catch the light, like rain on a city sidewalk," she notes. "It's my way of approaching urban life with a sense of fantasy and poetry."



"Architecture *is a major inspiration—particularly the work of Oscar Niemeyer. His curves are totally in the same spirit as my designs."* Oscar Niemeyer, *$19, through Assouline. assoulineusa.com.*



"My son, Oscar, has grown up *around design—at 7 years old, he has his own ideas and opinions. He's a collector, like me. He has kept all his stuffed animals. I hang them on the wall with fish wire, so they're out of the way but accessible."*

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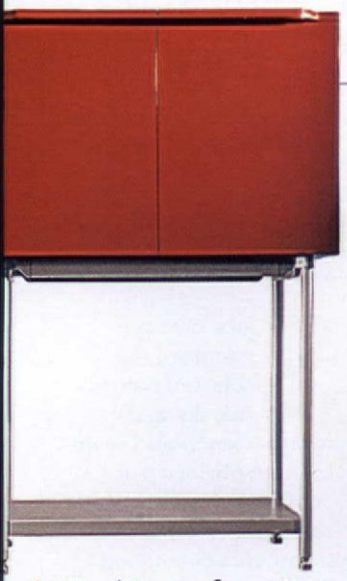
"I am not a minimalist, *white linen person. Even when I sleep, I surround myself with color. I use Egyptian cotton sheets from Matteo in orange and a great, deep bougainvillea color. So pretty." Lima duvet in Currant, $776. Raso Egyptian cotton sheets in Currant, $170 for flat or fitted. Matteo at ABC Carpet & Home, NYC. 212-473-3000. matteohome.com.*



"When I first moved to *New York, seven years ago, I found these amazing enameled silver bowls by Alexander Calder at the 26th Street flea market. I've been collecting them ever since. I buy them in the colors that inspire me most—shades of green and turquoise, which form an undercurrent to all my fashion collections."*



"I live with a lot *of texture. I need that sense of dimensionality and tactility. Like two Paulo Haubert ottomans I have in my living room, made from furry, looped yarns. They're like pets."* A similar design is the Merino wool Rasta pouf, *$730, at Moss, NYC. mossonline.com.*



"Red is my favorite accent color—it's at once classic and passionate. I have a lacquered red storage cabinet in my guest bath. It's so unexpected to find such a vibrant, glossy piece in the middle of this all-white room." Florence storage units by Alfredo Haberli, from $4,160, Zanotta through Modern Living, L.A. 310-657-8775.

"I found these silk jacquard photo albums a few years ago at Shanghai Tang, and now they're all I use. Lined up on my shelves, they add such a nice jolt of color." 4R album, $45, Shanghai Tang, NYC. shanghaitang.com.



"I have a signature look for setting the table: oversized plates and my vintage 1950s goblets. They're made of opaque glass in purple, turquoise, green. You can find them at flea markets, but I bought most of mine at The End of History, in New York—it has a great collection in a range of colors." From left: tall water goblet, $75, short goblet, $40, and wine goblet, $50, all through The End of History, NYC. 212-647-7598. For more, see houseandgarden.com.



"A SPARE, COOKIE-CUTTER APARTMENT IS NOT FOR ME. I NEED TO HAVE CROOKED DOORS, CREAKY FLOORBOARDS, MOLDINGS—A SPACE WITH SOUL."

"I drink Illy espresso every morning. It's my coffee; I cannot drink another. I stack the cans in my kitchen when I'm done with them, to announce my allegiance. It's a little homage to Andy Warhol and pop art. In ten years, my walls will probably be covered in Illy." $22 for two 8.8 ounce cans. illy.com.





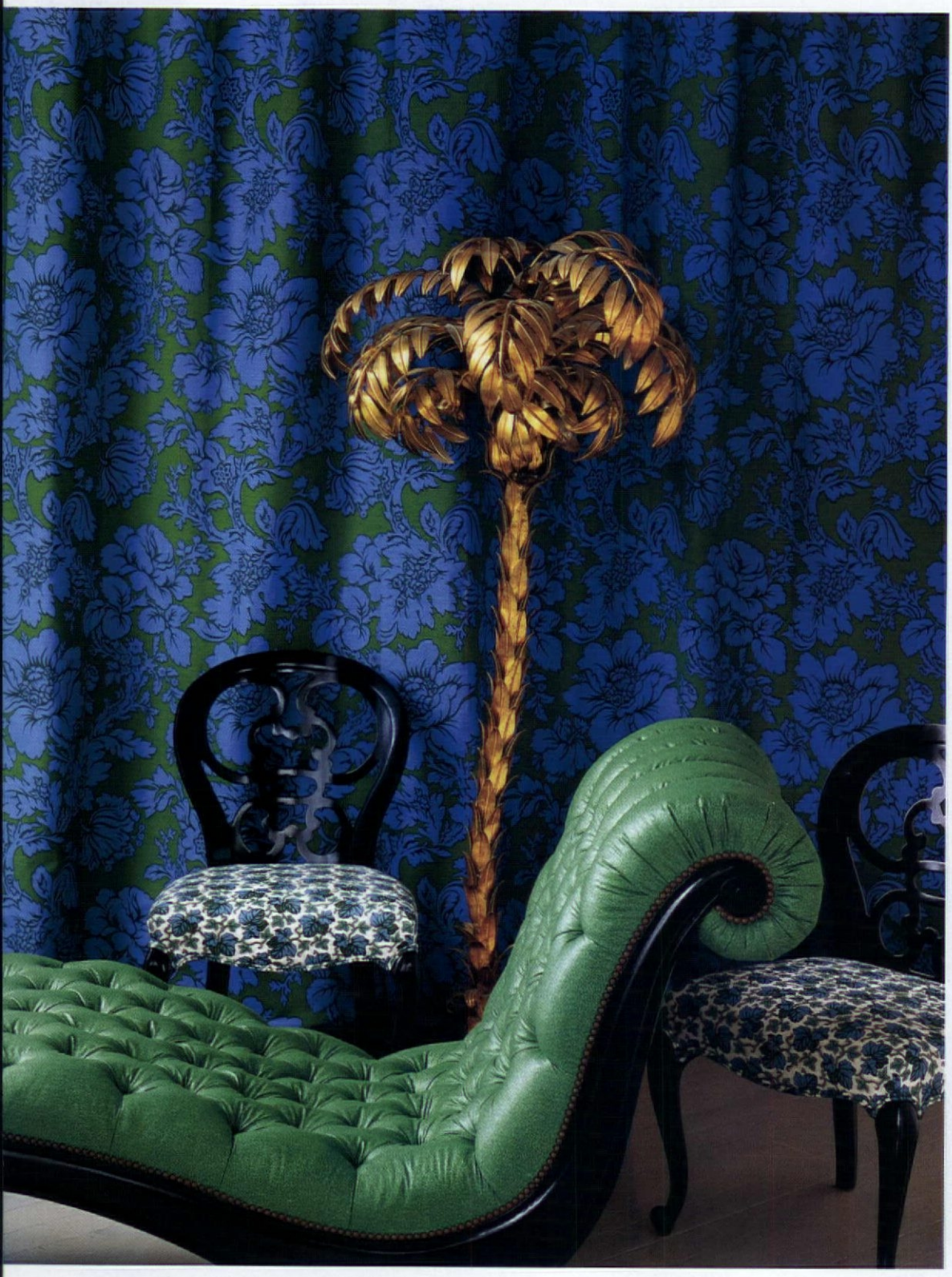
"I always use Hermès towels. They're so chic, the colors so intense. Plus, their quality is amazing. I like the oversized ones, which I have in bright colors like yellow and orange." Chevron bath towels, $110 each. hermes.com.



"I keep a clothing rack at the foot of my bed for items from my wardrobe that I have in heavy rotation. They're what I love at the moment—so the pieces change quite often. Right now, it's sequined tops and shrugs." □

Fabric Obsession

WHEN **COLOR FAMILIES** COME TOGETHER, EXPECT A COZY HARMONY THAT IS SPICED WITH AN ENGAGING TENSION BY CAROLINA IRVING



Since blue and green are the colors of nature—sea, sky, and foliage—they would seem to be an obvious pair. Yet these closely related colors are rarely seen together in decorating. This eccentric but poetic combination was a signature of the postwar French decorator Madeleine Castaing. Hers was a softer approach than we took here, but we borrowed Castaing's trick of using graphic black lacquer furniture to hold its own against blue and green's madly elegant decadence. We combined ravishing royal blue flowers on a bottle green ground with a vivid glazed cotton on a sinuous chaise. The look is softened only slightly by upholstering a set of side chairs with strangely sweet vine leaves in teal and green.

Chaise, $5,175, from Henredon Furniture. henredon.com. Covered in Novelty, in Green, by Duralee Fabrics. Dorothy Draper chairs, $2,136 each, by Kindel Furniture. kindelfurniture.com. In Vine Leaf, in Aqua/Green, from the Bernard Thorp Collection at Old World Weavers. Italian 1940s gilded palm lamp, $6,500, from Vhue, NYC. 646-287-4903. Background: Uppark, from the Bernard Thorp Collection at Old World Weavers. ▷

PRODUCED BY SABINE ROTHMAN ▪ PHOTOGRAPHED BY ALEXANDRE BAILHACHE ▪ STYLED BY NOEMI BONAZZI


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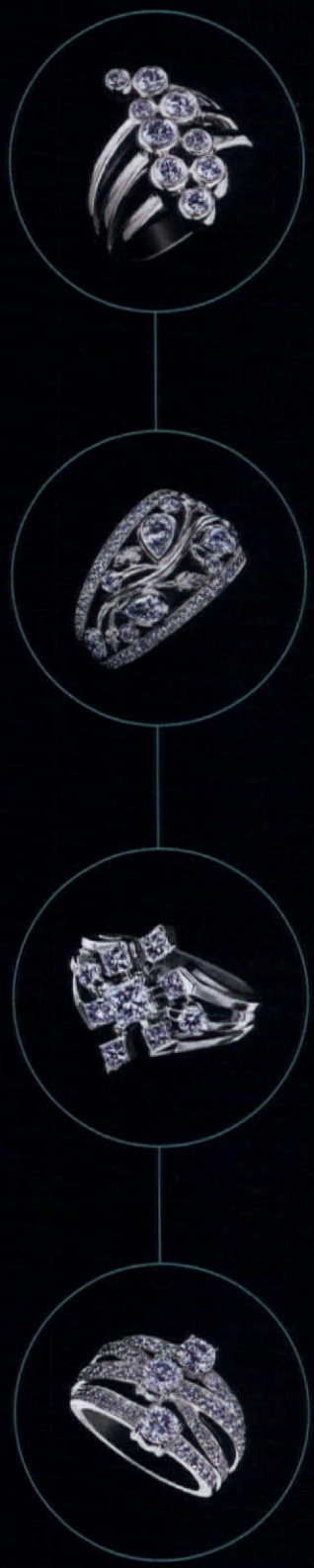
NATURE'S COLORS, CAPTURED IN TANDEM, CAN BE SERENELY CHIC OR WILDLY VIBRANT

1 Daisy Chain in Navy/Jade, from Groundworks, through Lee Jofa. 2 Raphaello printed damask in Delft, from Cowtan & Tout. 3 St. Antoine wallpaper in Arsenic, from Farrow & Ball. 888-511-1121. 4 Adriatic, from the Stripe Extravaganza Collection at Duralee Fabrics. 5 George Spencer's Thistle in Blue, from Claremont. 6 Macaw Tweed in Blue/Green, from Osborne & Little. 7 Toile les Oeillets in Blue, from Claremont. 8 Jungle in Green Stripe, from Duralee. 9 Rayure Fleurie Hamot in Bleu/Vert, a Madeleine Castaing design, from Edmond Petit. edmondpetit.com. 10 Versailles cotton velvet in green, from Kravet. 11 Rennie linen/cotton blend, from Vervain, through S. Harris. 12 Rue Jacob in Indigo/Green, Cowtan & Tout. 13 Rayure Cachemire in Vert, a Madeleine Castaing design, from Edmond Petit. 14 Conga Line in Moss Aqua on tinted linen, from China Seas, through Quadrille. 15 Pavlovsk silk damask, from Designers Guild, at Osborne & Little. ▷


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Fabric Obsession

RED PACKS AN EMOTIONAL PUNCH, BUT THE OVERALL EFFECT OF LAYERING **RED ON RED** IS ONE OF THOUGHTFUL SOPHISTICATION



If red is, as they say, the color of thought, we like to think of it as flashy, droll brilliance. In deploying a range of reds, we must nod to the fabled British designer David Hicks, who spelled out, in his interiors and his books, color schemes marrying maroon, scarlet, aubergine, vermilion, cherry red, and shocking pink. In our op-art juxtaposition of pink, magenta, orange, ruby, and garnet, these shifting members of the red family create a visual tension that augments red's warmth and energy. White plaster walls provide drama and visual relief.

Frame, $1,200, Larson Juhl, customized by G/K Framing, NYC. 212-431-0633. Wallpaper, Bengale in Paprika, from Manuel Canovas's Cerisy collection, through Cowtan & Tout. Bed bolsters in Indochine, from Manuel Canovas. Pillows, in back, left to right, Coromandel in Sienna, Camellia, and Peony; in front, Durbar Hall in Scarlet. All from Designers Guild, through Osborne & Little. Bedspread and trim, Mistolino in Raspberry and Red, from Clarence House. Nesting cube, $700, Jonathan Adler. 877-287-1910. Milano's red slippers, $135, by C&C Milano, from Vivre. vivre.com. ▷



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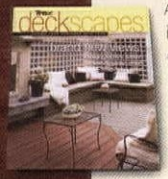
Fabric Obsession



SHADES OF RED GIVE YOU THE CHOICE OF CHEERFUL WARMTH OR SEDUCTIVE GLAMOUR

1 Velours Orleans in Orange, from Grey Watkins. 2 Patio, from Lelievre, through Old World Weavers. 3 Gitana, from Florencia Weaves, Osborne & Little. 4 Twilight Rhythm, from Victoria Hagan Home, through Pollack. 5 Sashiko in Aiko, from Donghia. 6 Axum Stripe, David Hicks by Ashley Hicks Collection for Groundworks, through Lee Jofa. 7 Ames Houndstooth by China Seas, through Quadrille. 8 Hill and Dale, Robert Allen Home. 9 Kajana, from Sahco Hesslein, through Bergamo. 10 Ginza, from the Etamine Collection by Zimmer + Rohde. 11 Ombrione, from Designers Guild, through Osborne & Little. 12 Velours Orleans in Rouge, Grey Watkins. 13 Ombrione wallpaper, Designers Guild. 14 Barley Stripe wallpaper, Scalamandré. ▷

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"I think of the Mado tables as jewelry. They can add sparkle to any environment." *Calvin Tsao*

Simultaneously modern and exotic, Donghia's new collection of Mado tables is the latest expression of the Donghia Design Studio's commitment to fine craftsmanship and international style.

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(The word "mado" is Japanese for "window," and refers to the tables' faceted design.)



2. The entire table is constructed using the time-honored technique of "biscuit joinery." No nails or staples are used at all.



3. Glossy lacquer flashes intense color from the interior. Customers choose from a range of five colors including Peacock, Port, Espresso, Coral, and Bone. The contrast of the wood finish to the lacquer color can be strong or subtle.



4. The table is finished by highly skilled artisans, then numbered and branded with the Donghia logo. Outside, wood stain in any one of nine standard Donghia finishes is applied by hand to the maple.

For more information, call 1-800-Donghia or visit www.donghia.com. ■

Photos: Edward Addeo



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Fabric Obsession

ADDING A TWIST OF CITRUS WITH SHARP **ACIDIC GREENS** AGAINST WHITE INJECTS GLAMOUR INTO A RELAXED, SUMMERY DECOR



Acidic colors such as lime, chartreuse, and sulfur green are all part of the palette that legendary British designer John Fowler used so well. Insipid when used alone, these tart greens are charming together, and with white they achieve a chic balance of modernity and glamour. We began with a 19th-century chintz, likely recast in these tooth-tingling hues in the 1920s, says Charles Hamer, managing director of Jean Monro. To contemporize the floral, we brought in a geometric zigzag pattern and Sister Parish's stylized leaves. Add chalky white chairs adapted from a set at Badminton House in Gloucestershire and you'll practically hear the ice tinkling in the glasses as the band plays Gershwin.

Shade in Zig Zag in Jungle Green from Alan Campbell, through Quadrille. Tablecloth in Autumn Roses, from Travers. Mercury lamp, $229, Pottery Barn. potterybarn.com. Calabash Green bowl, $150, by Galena, at Vivre. vivre.com. Ribbonback chairs, $965, from Oscar de la Renta for Century Furniture. 800-852-5552. Seat cushions upholstered in Burma Green, from Sister Parish Design, through Hinson. ▷



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Fabric Obsession



A LAYER OF GOLD ENRICHES, AND TAKES THE EDGE OFF OF, TANGY GREENS

1 Brocatelle's Le Griffon in Sulpher, from Claremont. 2 White Dove in Citrus, from Victoria Hagan Home Collection, available through Pollack. 3 Sheba wallpaper in Celery, from Flavor Paper. In LA, 504-944-0447. 4 Bahia in Anis, from Manuel Canovas, available at Cowtan & Tout. 5 Chinese Lattice in Yellow, from Bob Collins & Son. 6 Wistaria wallpaper in Vin Jaune, from Kuboaa, kuboaa.co.uk, designed by Andrew Hardiman, available through Stark Wallcoverings. 7 Yellow Stripe, from Lorca, available through Osborne & Little. 8 Caligo in Pollen, from Lelievre, available through Old World Weavers. 9 Tiger Eye in Acid Green, from Travers. 10 Vase de Chine in Chinese Yellow, by Sabina Fay Braxton, available through J. Nelson. 11 Chippendale wallpaper in Yellow/White, from Bob Collins & Son. 12 Marot velvet in Chartreuse, from Lee Jofa. 13 Lioni in Yellow Stripe, from Jab, available through Stroheim & Romann. □



Arabesque Collection

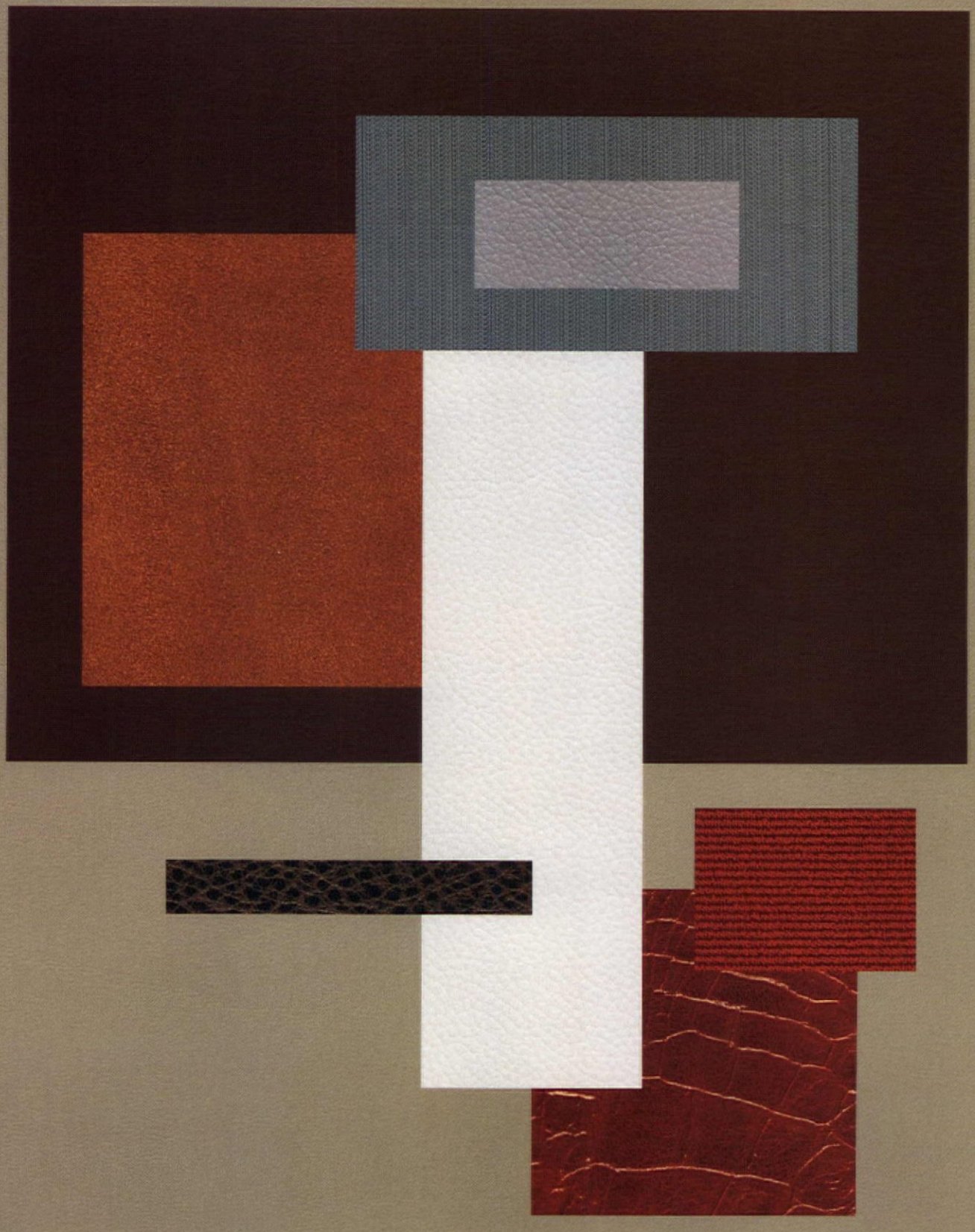
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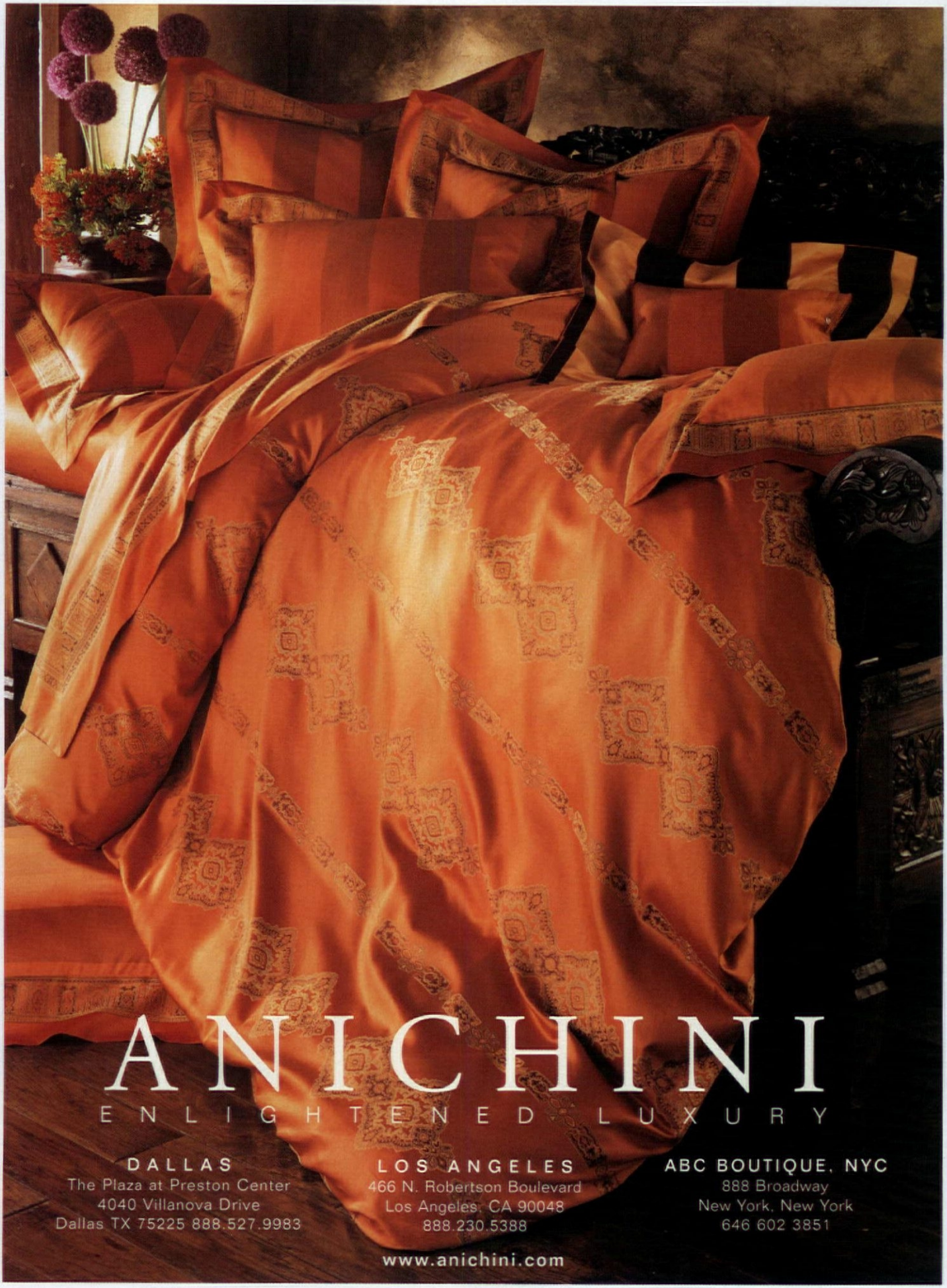
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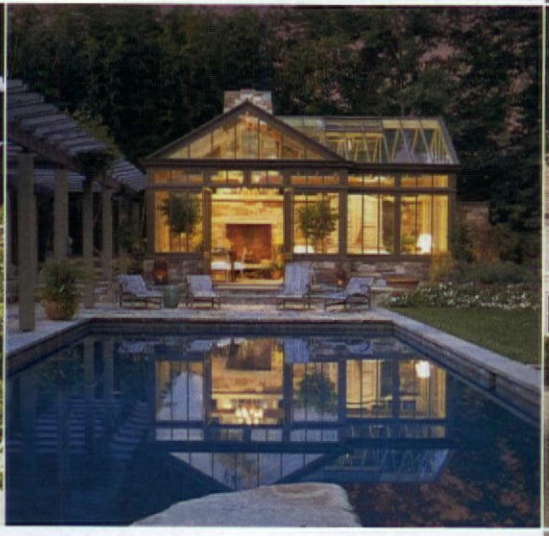
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The Color List

PASTELS ARE POPPING UP THIS SPRING ON FURNISHINGS, FLOORS, AND WALLS. EASY TO LIVE WITH AND EASY TO LAYER, PALE PALETTES REWARD A FREE APPROACH TO COLOR BY MELISSA FELDMAN



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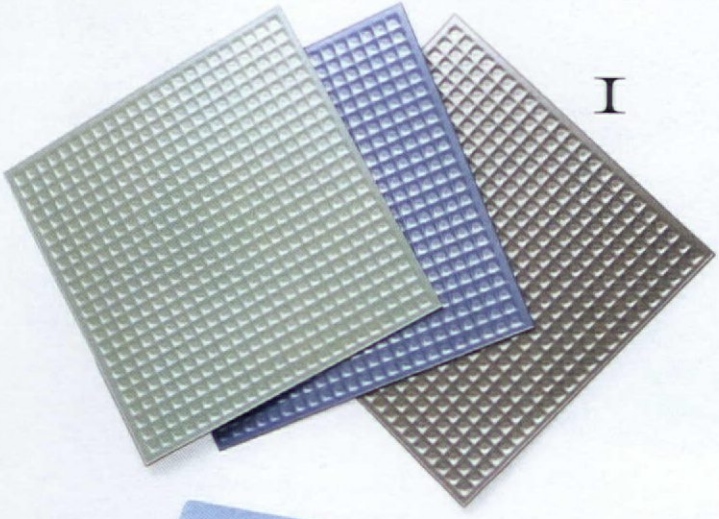


Pale hues like soft lime and lemon accentuate the furniture's structure, and point up details such as buttons on upholstery and leather.

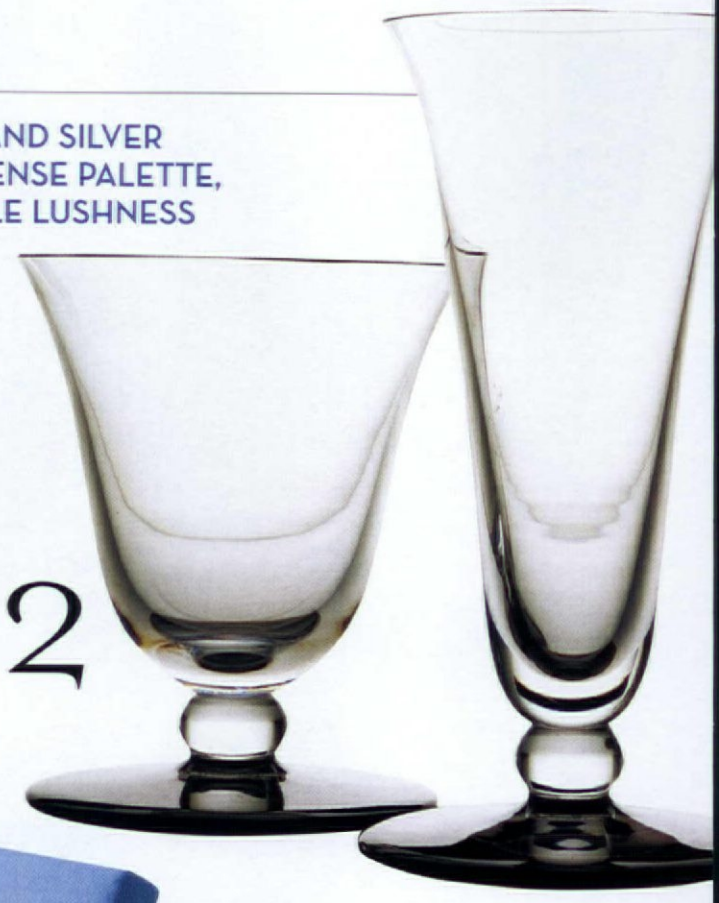
1 Hand-painted French-style **TABLE** with drawers, from Claremont. **2** **FELICITI BRUNCH TRAYS**, $28 each, Felissimo Design House. 800-565-6785. **3** Paradise Yellow bone china **CHARGER**, $55; Twist porcelain **DINNER PLATE**, $22, **SALAD PLATE**, $15, **TEACUP**, $13, and **SAUCER**, $9, all Villeroy & Boch. villeroy-boch.com. **4** Louis **DINING CHAIR**, $1,971 as shown, left, Thomas Pheasant collection for Baker. bakerfurniture.com. **CHAIR**, right, from Grand Continent collection, Henredon. 800-444-3682. **5** Libretto **CHAISE**, from Kravet. **6** Williamsburg **PAINTS**, from left, Bracken Architrave Blue Verditer Medium, Palace Chambers Yellow Medium, and Peacock Wallpaper Blue, all Pratt & Lambert. **7** Luxury gold silk **CUSHION**, $280, tufted silk **CUSHION**, $490, and green satin **THROW**, $1,700, all Frette. 800-353-7388. **8** Leather **OTTOMANS** in Pear and Citrus, $637 each, Lee Industries. 800-892-7150. **9** Green metal Chloe **CHAIR**, $645, Marston & Langinger, NYC. 212-965-0434. **10** Tufted **SOFA**, $2,500, covered in pale green velvet, from the Althorp Living History Collection, Theodore Alexander. theodorealexander.com. ▷

The Color List

PALE BLUES MIX SEAMLESSLY WITH GRAY AND SILVER FOR A **DREAMLIKE CALM.** IN THIS LESS INTENSE PALETTE, A WIDE RANGE OF BLUES CREATES A GENTLE LUSHNESS



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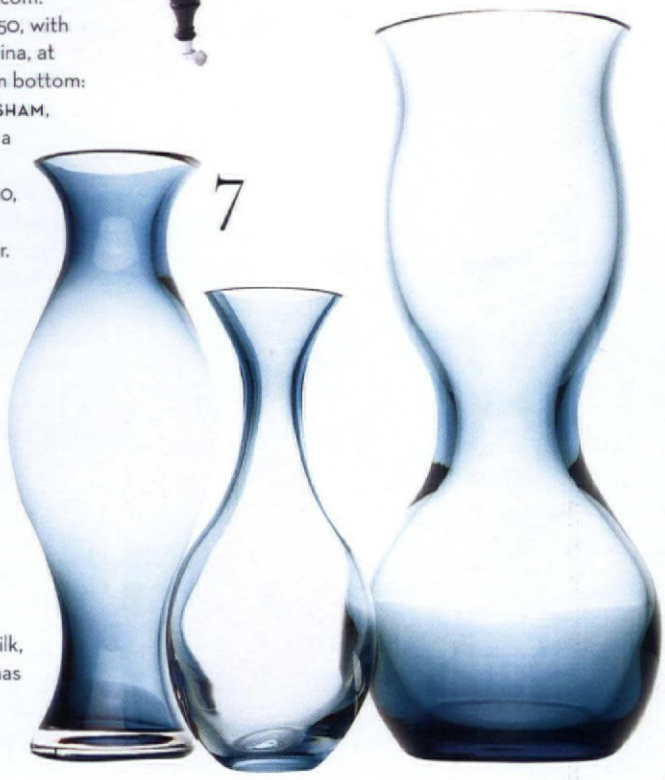


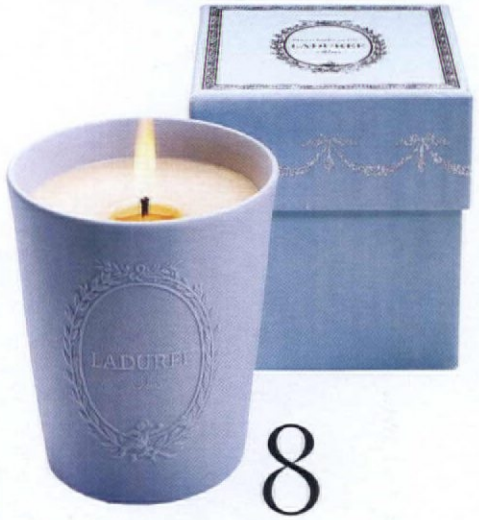
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Coordinate pastels with shapely, sympathetically colored objects to balance the decor. Glass and other shiny surfaces complement light blue's reflective quality.

1 Frosted Jewel vinyl **TILES** in Light Jade, Pale Sapphire, and Black Pearl, $8 per square foot, Amtico. amtico.com. **2** Attica white wine **GLASS** and champagne **FLUTE**, both in Grey Flannel, $115 each, Hermès. hermes.com. **3** Martin Visser **SOFA**, $3,950, with **ARMREST**, $390, in Blue Divina, at Troy. troysoho.com. **4** From bottom: Light Blue scalloped Euro **SHAM**, $100; **PILLOWCASE**, $82 for a set of two; **NECK ROLL**, $90; and **PILLOW SHAM**, $100, all from the Fernanda collection by Tommy Hilfiger. tommy.com. **5** Blu Rose porcelain **PLATE**, $15, and **SOUP BOWL**, $14, Alessi. alessi.com. **6** Zondra **DAYBED** in Sublime Peri, $1,925, Mitchell Gold. 800-789-5401. **7** Limited-edition crystal **VASES**, $375 for three, by Eva Zeisel for KleinReid. kleinreid.com. **8** Laduree **CANDLE**, $65, Bergdorf Goodman. 800-558-1855. **9** Directoire **OTTOMAN** in silk, as shown, $4,060, by Thomas Pheasant for Baker. 800-592-2537. **10** Eltham Vine wallpaper, Sanderson. ▷





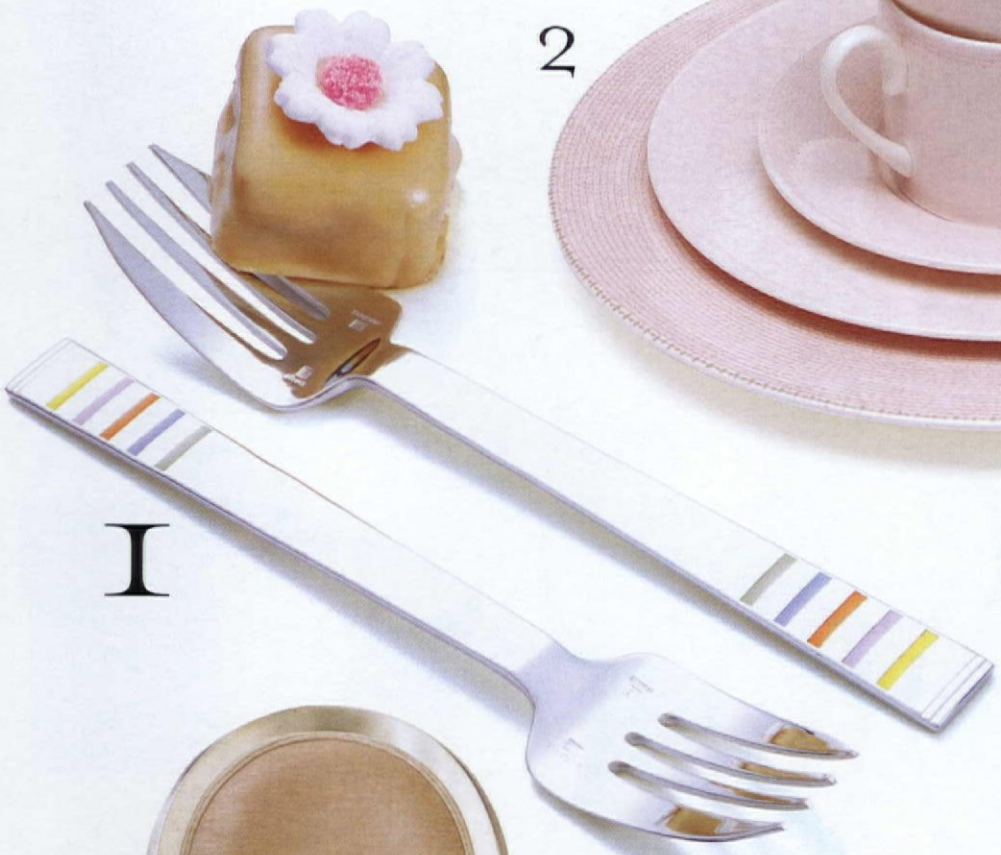






The Color List

NOT FOR LITTLE GIRLS ONLY, PALE PINK DRESSES UP NEUTRALS, OR GIVES EVERYTHING AT HOME A DASH OF LUXE









Grouping pale pinks together maximizes light in a dim room, and adds warmth to a bathroom or bedroom. Blush pink upholstery is an elegant contrast with dark wood furniture.

1 Silver-plated and lacquer Pierre Hermé **PASTRY FORKS**, $125 each, Christofle. 877-PAVILLON. **2** Stencil **DINNERWARE**, $100 for a five-piece setting, Calvin Klein Home. 800-294-7978. **3** Andrew Martin silver-finished wood **CHAIR** covered in Washington velvet, $2,335. In NYC, 212-688-4498. **4** Robert Dawson **PLATES**, $40 each, Waterford Wedgwood. 800-955-1550. **5** Leather and nickel **TRAYS**, $160 for two, Global Views. 888-956-0030. **6** Arte Italica Sofia crystal **PERFUME BOTTLES**, $95 for three. arteitalica.com. **7** Osborne & Little's Ombrione **WALLPAPER** in Peony, by Tricia Guild for Designers Guild. **8** Chrome **SIDE CHAIR**, $944, by Celerie Kemble for Laneventure. 800-235-3558. Covered in Incline in Chloe, by Cone Jacquards. **9** Audrey **CHAIR** upholstered in Blush Pink silk, $2,080, by Mariette Himes Gomez for Hickory Chair. hickorychair.com. **10** Oscar de la Renta wool **DHURRIE** in Manisalez pink, $1,512, 6 by 9 feet, Elson and Company. 800-944-2858. ▷



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The Color List

PASTELS PLAY WELL WITH PUNCHIER HUES, LIGHTENING THE MOOD OF A ROOM WITHOUT SACRIFICING SUBTLETY OR CHIC



>> Lemon Punch

Soft lemon heightens the drama of a large sofa covered in a big floral print or a solid, deep red. Paint: Vintage Claret and Golden Glimmer by Pratt & Lambert. prattandlambert.com. Fabric: Pastoral Classique in Springtime, by Duralee Fabrics, Ltd..



<< Frosted Chocolate

Brown and pink is a classic combination that works nicely with dark wood. Paint: Taupe by Pratt & Lambert. prattandlambert.com. Dog's Ear by Benjamin Moore. benjaminmoore.com. Fabric: Samode Flower by Designers Guild, through Osborne & Little.



<< Soft Shell

Decorators love how gray, "nature's neutral," slips gracefully into the background, allowing softer shades to take center stage. Paint: Gray and Bird's Egg by Benjamin Moore. benjaminmoore.com. Fabric: Fury in Opalescence, by Jim Thompson, through Jerry Pair & Associates. □



<< Spring Bloom

The pale green of the year's first leaves is a natural backdrop for blossom pink. The verve of both hues will adapt to a modern decor or will update traditional prints for a classic but fresh look. Paint: Sweet Pear by Benjamin Moore, and Racer Pink by Ralph Lauren Paint. 800-379-7656. Fabric: La Musardiere in Berlingot, from Manuel Canovas, available through Cowtan & Tout.



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Vanity

ORANGE, THE HEADSTRONG COLOR OF THE MOMENT, TAKES ON A CLASSIC TONE WHEN TAMED BY THE LUXURIOUS FEEL OF LEATHER

BY VIRGINIA TUPKER



Orange, used with intent to shock, is the definition of eye candy: sweet, insubstantial, and full of energy. But when teamed with the texture (and sympathetic hue) of tan leather, orange commands attention as a warm, classic color. True, a little orange in a vanity setting goes a long way: paint or upholster only the wall behind the vanity in orange, or if that seems too drastic, use it to upholster the vanity chair or bench. Add bright silks to the stitched leather accessories for timeless luxury. With orange safely tamed, you can be comfortable employing a few polished silver accents to make the color pop.

Reflected in Restoration Hardware's Grafton **TABLE MIRROR**, $179, restorationhardware.com: Hermès **SCARF**, $295, hermes.com, and Atlas **BANGLE**, $3,950, Tiffany & Co., 800-526-0649. From left: Ambre Narguilé **PERFUME**, $420, Hermessence collection, hermes.com; Bulgari Omnia **PERFUME**, $67 for 1.33 oz., 800-285-4274; Miss Protocole **WATCH**, $9,600, with silk scarf **BAND**, $450, and Possession gold **RING**, Piaget, piaget.com; puzzle **PLAYING CARDS**, $60, Hermès, hermes.com; **PASSPORT COVER**, $155, Smythson of Bond Street, smythson.com; Wonderful World Orange **ESPRESSO CUP**, $15, and **SAUCER**, $11, Villeroy & Boch, 800-845-5376; **EARRINGS**, $95, by David Salvatore for Blair Delmonico, NYC, 212-246-6578. ▷

PHOTOGRAPHED BY SIVAN LEWIN ▪ STYLED BY PHILIPPA BRATHWAITE

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Vanity

Once you begin mixing orange with more tactile materials, you can appreciate just how many kinds of accents will work, including brown smoked glass, dark metallic tones, and colors that deepen toward red.

1 Leather and nickel lamp, $480, with linen shade, $120, York Street Studio. 800-967-5811. **2** Crystal PM box, $465, MM box, $435, and GM box, $530, all in Amber, Hermès. hermes.com. **3** Leather-top table with metal legs, $1,500, Quinto Sol. In NYC, 212-734-5653. **4** Captain's Mirror, $900, BDDW. bddw.com. **5** Pigskin jewelry box, $690, Smythson of Bond Street. smythson.com. Chaine d'Ancre bracelets, wide, $410, and narrow, $370, Hermès, hermes.com. **6** Chrome X bench, $1,195, Andrew Martin. In NYC, 212-688-4498. **7** Trésor, $63 for 3.4 oz., Lancôme. Bond atomizer, $40, and Little Italy fragrance, $168 for 3.4 oz., both from Bond No. 9 New York. 877-273-3369. All sit on a silver-plated Challis tray, $120, with orange blotter, $50, Vera Wang. verawang.com. □

















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(left to right)
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Larder

THE STORY OF RICE IS NOT AS SIMPLE AS BROWN AND WHITE. HERE ARE SOME EXCITING AND COLORFUL VARIETIES

BY LORA ZARUBIN



Bamboo rice is infused with the natural extract of a young bamboo plant and is said to support a long, healthy life. It has a herbaceous, tealike flavor. $10 for 1 lb., from Kalustyan's. kalustyans.com.

Carolina gold rice, considered America's oldest rice, is a relatively soft long grain. I use it to make classic southern dishes like shrimp and rice, and have found that it is the best variety for making rice pudding. $5 for 1 lb., Major Markets. 800-538-0003.

Venere black rice, grown in the Piemonte region of Italy, has a dramatic presence. It is best boiled and added to other ingredients, as in rice salads. $8.50 for 17 oz., from Dean & Deluca. 800-221-7714.

The nutty flavor of **Wehani brown rice** is best combined with fruit, like raisins or apples. Full of bran and fiber, it makes a healthy side dish. $3.79 for 1 lb. For stores, lundberg.com.

Saffron rice is actually basmati rice with saffron powder or threads and other spices. Its subtle flavor makes it a perfect accompaniment to chicken or lamb dishes. $4 for 1 lb., Kalustyan's. kalustyans.com.

Kalijira rice is similar to the aromatic baby basmati. When cooked, it is as light and fluffy as couscous. I like to serve it with curry or saucy Thai dishes. $4.39 for 15 oz., World Pantry. 866-972-6879.

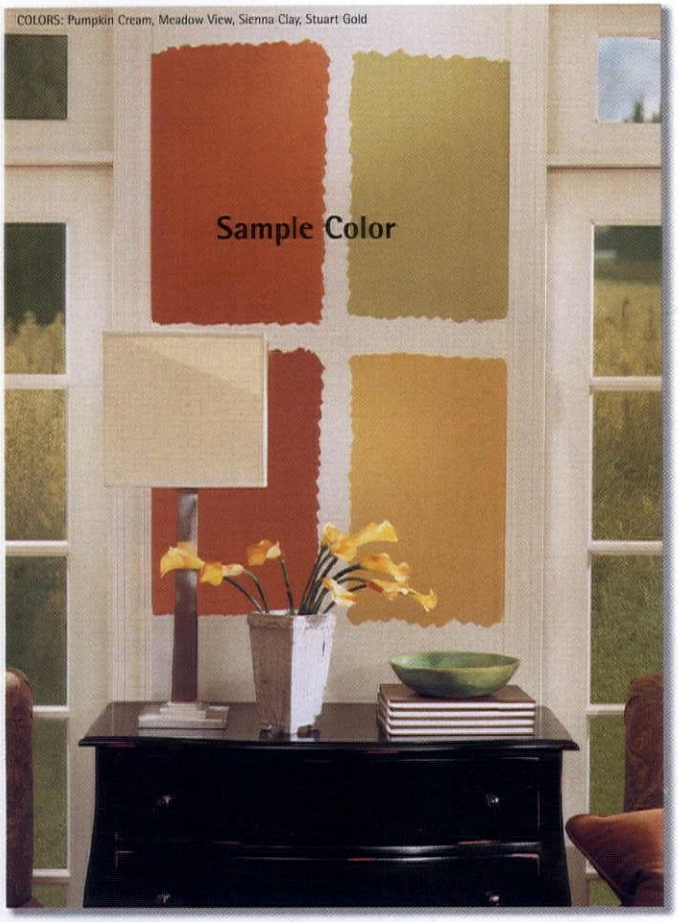
Grown in the Himalayan kingdom of Bhutan, **Bhutanese red rice** has complex flavors and textures. I serve this rice with a firm white fish such as sea bass or halibut. $4.39 for 15 oz., World Pantry. 866-972-6879.

Purple sticky rice has a tad different texture from Japanese sticky rice. It works best with dishes like duck breasts in a sweet sauce. $7 for 1 lb., Sid Wainer & Son. 800-423-8333. For the best rice cooker, see Shopping pages, back of book.

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PERSONALITY TEST

THE ARTISANAL WINES PRODUCED FROM THE PRIZED OLD VINES OF JULIA'S VINEYARD ARE OF EXCEPTIONAL QUALITY, AND THEIR CHARACTER VARIES DELIGHTFULLY FROM WINEMAKER TO WINEMAKER

BY JAY MCINERNEY



Like siblings from a big, talented family, the pinot noirs from Julia's Vineyard grapes have a family resemblance and distinctive characters.

I have yet to meet the young lady in question, although by her mother's account she is a beautiful brunette, feisty and high-strung—in the best possible way, naturally—all of which seems appropriate for someone who has a pinot noir vineyard named after her. Seventeen-year-old Julia Jackson is the daughter of Barbara Banke and Jess Jackson, of Kendall-Jackson renown. I was fortunate enough to have dinner recently with her mother, her grandmother, and several of the men and women who make wines from the grapes of Julia's Vineyard, one of the oldest in Santa Barbara County and part of the Cambria estate, which was purchased by her parents in 1987.

Located some 15 miles from the ocean, Julia's Vineyard sits on the Santa Maria Bench, which, along with the Santa Rita Hills to the south, has proved to be the coolest and choicest pinot noir real estate in Santa Barbara County. The bulk of the fruit from Julia's Vineyard goes into Cambria's pinot noir, making it the answer to the question "Is there such a thing as a good, nationally distributed $20 pinot?" The Jacksons also sell fruit from these prized old vines to smaller, artisanal producers, including Foxen, Silver, Hartley-Ostini (Hitching Post), and Lane Tanner. Tasting all these wines side by side at the Jackson family's estate just across the road from the vineyard, in the company of the winemakers, provided a number of lessons in wine making, terroir, and wine writing, as well as a surfeit of social and sensual stimulation.

Seated to my right was hostess Barbara Banke, the guiding force behind Cambria; she reminds me much more of a first-growth Bordeaux—Château Margaux, specifically—than of a pinot. A former lawyer who once argued in front of the U.S. Supreme Court, Banke is regal and intellectual, but also extremely warm and approachable (unlike, say, Latour).

The Julia's Vineyard Cambria, served with a pumpkin risotto, seemed to me the most delicate and lacy of the 2002 Julia's pinots, an observation that I have since confirmed in a blind tasting, although I might have been influenced that night by the soft-spoken aspect and gaminelike appearance of winemaker Denise Shurtleff, who kept reminding me of a thirtysomething Mia Farrow. By comparing Shurtleff to her wine, I realized, I was committing the crudest form of the imitative fallacy that afflicts wine writers, the tendency to equate winemakers with their wines. ▷

Uncorked

But, hell, my dinner companion Lane Tanner made it all but impossible to resist these easy analogies between wine and winemaker. "My wine is basically the other woman," said the earthy, outspoken fortysomething Tanner, whose Web site features a picture of her lying naked in a fermentation tank. "It's definitely not the wife." Although I listened dutifully while Tanner explained that she picks earlier than the other Julia's vintners—this would account for the bright tingle of acidity—her description of her wine as "the perfect mistress, someone you'd pick up in a bar," made a stronger impression than the technical stuff, and I know that when I drink her pinots in the future, early picking and 23-point Brix sugar levels aren't what I will be thinking about.

The vintners of Foxen (Bill Wathen) and Hitching Post (Gray Hartley and Frank Ostini) were unable to attend the dinner, so my tasting of their wines was untainted by personal impressions. Yet I'm almost embarrassed to say, looking back on my notes, that I found both wines more "masculine" (in the stereotypical sense of the word) and structured than the Cambria and Tanner: a strong note of bacon in the former and a very leathery bouquet to the latter.

Tanner, meanwhile, explained that she once lived with Dick Doré, the coproprietor of Foxen Vineyard, who is now married to Jenny Williamson, seated on my right that night, who is Foxen's marketing director and who used to work for Cambria. And Tanner was once the winemaker for the Hitching Post, the restaurant that features so prominently in Alexander Payne's *Sideways,* about which everyone was talking that night. Hitching Post also buys grapes from Julia's Vineyard. Got that?

As I listened to Tanner run through the professional and amorous partnerships and breakups of the Santa Maria and Santa Ynez valleys, my head was spinning. I sympathized with Benjamin Silver, the only male winemaker at the table that night (the Hitching Post boys were in New York for the premiere of *Sideways*), when he said that as a matter of principle he never dated anyone in the close-knit, not to say incestuous, valley wine community. The boyish 33-year-old Silver, who lives in Santa Barbara proper, was clearly something of a pet here among the pioneer winemakers of Santa Maria. His pinot was the darkest, ripest, and most potent of the evening; whatever happens in his love life, I predict a brilliant future for him as a winemaker.

The next morning, sitting on a hilltop, looking out over the blanket of fog that was gradually receding down the Santa Ynez Valley at about the same rate as the early morning fog in my head, I reflected on the lessons of the previous night. I knew I had discovered a great pinot noir terroir. All the wines had impressive structure and balance and shared a certain smoky quality. But the personal signatures of the winemakers were at least as distinctive as those of the soil and climate, which is by no means a bad thing, particularly when the winemakers have such distinctive personalities. □

THE OENO FILE

■ **2002 Cambria Julia's Vineyard Pinot Noir** Prettiest: fruity, spicy nose. Lovely red cherry fruit with cinnamon notes, light- to medium-bodied, and very silky in texture. A truly likable pinot and a great value. cambriawines.com. $20

■ **2002 Lane Tanner Julia's Vineyard Pinot Noir** Slinkiest: this is a brunette smoking a cigarette at the other end of the bar. A darker, fuller-bodied wine than the Cambria, with a pronounced smoky note on the nose and in the mouth. A real vamp. lanetannerwinery.com. $30

■ **2002 Hartley-Ostini Hitching Post Julia's Vineyard Pinot Noir** Hottest: smoky, vegetal nose. I like the leathery highlights, though the alcohol is way too hot and prominent right now for my taste; should cool down with time. hitchingpostwines.com. $40

■ **2002 Foxen Julia's Vineyard Pinot Noir** Biggest: this is also pretty hot (alcoholic) on the nose and in the mouth right now, but it has a lot going on, including the flavor of bacon and even a touch of clove. Exotic. A big, hearty winter pinot with a nice long finish. foxenvineyard.com. $40

■ **2001 Silver Julia's Vineyard Pinot Noir** Richest: dark black cherry fruit. A medium- to full-bodied wine with a wonderful mouth-coating texture and a heavy dose of the Julia's Vineyard smoke. Complete. Powerful, rich, and long lasting in the mouth. silverwine.com. $45

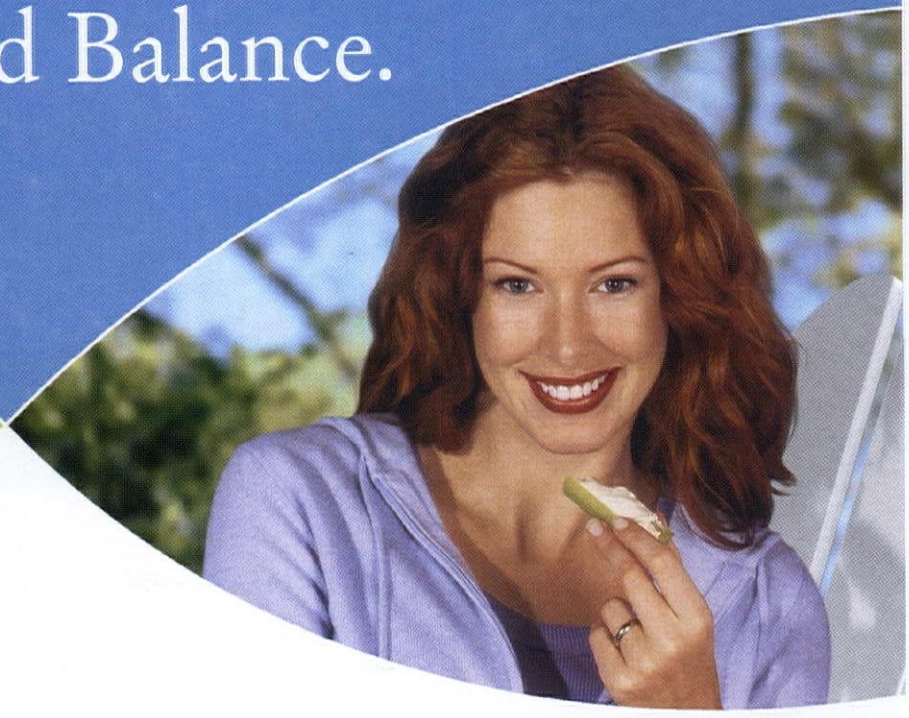


At the Bar
THE BLOODY MARY

■ There are many bottled versions of this spicy yet refreshing cocktail, making it easy to enjoy one as an early morning indulgence. We found these three, which differ in recipe and degree of spiciness, to be our favorites. From left: Major Peters' The Works, majorpeters.com; Snug Harbor Spicy Bloody Mary Mixer, from Blue Crab Bay Co., 800-221-2722; Nantucket Off Shore's Simple Bloody Mary, 888-742-7837.

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The new Coloured Linen collection shown opposite uses six subtle colours – dusky green, hemp, gold, seafoam, stone, and red – as grounds for hand-embroidered sprigs and twigs on linen. The colors coordinate with Chelsea Editions' existing check and stripe collections.





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COLOR FORECAST

THE TECHNO COLOR TREND

Technology is blooming with color. Color answers our natural desire to humanize and personalize the gadgets proliferating in our homes, offices, and pockets. The techno-color trend is spreading to any machine we spend time with: at Sears, a humble washing machine, dressed up in the latest brights, has been attracting attention, while at the newly reopened Museum of Modern Art in New York, James Dyson's slicker yellow vacuum has been elevated to the status of design icon.

Manufacturers have long exploited color to endear us to assembly-line products, and constantly devise new processes to incorporate color. Miele now employs a color-coating technique that gives its vacuum cleaners a glistening finish, in hues such as Red Roses, Mojito, and True Blue. In the mid 20th century a similar surge in technology brought its own flourish of color to the home (only in the past few decades did white come to blanket our appliances). As late as the 1960s, GE made mixers in green, blue, and yellow. Today, mixers are again selling out—in pink and red.

The challenge for designers is matching the right product with the right hue—as a U.S. carmaker learned when a neon green that did so well on a zippy compact bombed when applied to a family sedan. With billions of dollars on the line, companies spend fortunes to summon the perfect nostalgic red or the hippest metallic blue. In the growing color forecasting industry, researchers at the Color Marketing Group share the stage with oracles like Paris-based Li Edelkoort, whose latest pronouncement is that we'll soon see food-inspired hues: chocolate, spices, exotic fruit.

Melanie C. Wood of the Color Marketing Group says it's precisely because we spend more time at home since 9/11 that red and pink, which make our homes more fun, have appliances flying off the shelves. "People aren't afraid of color," says Wood. "They are asking for more." ▷

RED ALERT >>

Red exudes power, which is why Royal Appliance convinced the U.S. trademark office to grant a patent on the particular red of its Dirt Devil handheld vacuum. "In a sea of drab colors, it jumped off the shelf," says Rob Matousek, the firm's director of product development. James Dyson, the British vacuum maker, looked to make a name for his wares by producing his first models in yellow and purple. "Our company was unknown," he says. "I wanted us to stand out." But Dyson has seen the light on red. On his latest vacuum cleaners, purple is partnered with red. Red is also by far the favorite color in the kitchen. (Only noncolors like white and stainless steel are more popular.) "Red stimulates the appetite," says the Color Marketing Group's Melanie Wood. "It's a convivial, friendly color."

Dyson's DC14 Low Reach vacuum, $460. dyson.com.



BY INGRID ABRAMOVITCH ■ PHOTOGRAPHED BY LENDON FLANAGAN

Color Forecast

Moody Hues

The New York Times recently called light-emitting diodes (LEDs) the "Paris Hilton of lighting, popping up everywhere." At the Microsoft Home, a residential-product demonstration showroom at the company's Redmond, WA, headquarters, the wall surface in one room is covered in LEDs so that the color scheme may be changed at will. At Manhattan's Time Warner Center, LEDs light a lobby cove in changing colors, and at the Highline, a trendy new eatery in the city's meatpacking district, LEDs have been worked into the decor. Based on technology used in digital watch faces, LEDs produce no heat, as incandescent lights do. Designers are using tiny LED fixtures from companies like Color Kinetics and IO Lighting to light gardens, highlight glass architectural features, and illuminate swimming pools. Kohler is using the technology in its Sok chromotherapy bathtub. As a bather soaks, the tub walls glow with a rolling spectrum of mood-enhancing colors, from cool, relaxing shades like purple and aqua to warm, stimulating ones like yellow, orange, and red.

Made to Order >>

Thanks to new digital manufacturing technologies, sneaker companies like Vans and Nike allow customers to design their own shoes on the Internet. The same surge in customization is moving to household goods. Want your Apple desktop to be as fashion forward as your iPod? A firm called ColorWare will revamp your Apple casing in the color of your choice. KitchenAid dishwashers may be ordered with front panels in one of nine colors, and the company tweaks its stand mixer in 49 colors and finishes. KitchenAid's Brian Maynard promises a day "when you will be able to come to us with a swatch and we'll create that color for you in a mixer." No time for dishwasher swatches? Several companies are working on a process called electronic ink, which would allow the appearance and color of kitchen appliances to be changed with the flick of a switch.

ColorWare customizes Apple products like this iMac G5, $1,760. colorwarepc.com.



<< Color Nostalgia

The baby boomers are savoring the happy palette of 1950s postwar prosperity: jadeite, cherry red, buttercup yellow. "We've all harked back to a retro feeling, especially after 9/11," says the Color Marketing Group's Wood. These nostalgic hues are often combined with vintage shapes. Big Chill's icebox-style refrigerators with up-to-date coolant systems come in mid-century shades like pink lemonade and apple green. Other household appliance makers are modernizing vintage colors in more saturated tones: Hamilton Beach's Eclectrics line of small kitchen appliances includes a new shade, Sea Breeze, inspired by 1950s blues, but brightened to convey the ideas of "freshness, spring, citrus," says a company spokesman.

Of course, nostalgia depends on who is doing the remembering. To a younger generation, the harvest gold and avocado shades popular in the 1970s are both ironic and comforting as an evocation of their childhoods. As the children of Aquarius Age parents become the chief buyers of appliances, the color forecasters predict, these hues will be making a comeback.



Hamilton Beach's Eclectrics toaster in Sea Breeze, $90. 800-851-8900. ■ GE's Harvest Gold kitchen of 1967.

Bright Young Things >>

Eighteen-to-30-year-olds—"millennials," as marketers call them—grew up on a diet of saturated colors. "They've had them in videos and on computer screens, and they want them in their homes," Wood says. Since manufacturers vie for that youth market, many new digital must-haves are alight with strong hues: Olympus's Stylus Verve digital camera's six colors include blue, red, and a coppery orange; the Zen Micro (an iPod competitor) is promoting a palette of "ten electrifying colors," including pink and lime green. Color is also being used to introduce millennials to products they don't know they want. Zyliss, a Swiss company, hopes to attract twentysomethings with kitchen gadgets in red, yellow, blue, and green. "Young people are getting into entertaining at home with friends," says Hardy Steinmann, Zyliss's CEO. "They're into color. They're into fun."

Olympus's Stylus Verve in Blue, $350. olympusamerica.com.



<< Visual Texture

"Texture is the new color," says Kara Johnson, a materials expert at IDEO, a product development lab in Palo Alto, CA. Iridescence and luminosity are becoming as important as hue. Designers are increasingly able to simulate the complex visual textures of ceramic and glass, mixing metallic sheen with pastels, as on the iPod mini. Kohler's new Vapour series, a line of glassy finishes on cast-iron sinks and bathtubs, was inspired by transitory colors found in nature. "Vapour colors look like the oranges and pinks of sunrise or sunset, the purple of dusk, the greens and blues of the Caribbean, or the blue of Earth from space," says Mary Reid, Kohler's vice president of industrial design.

Kohler's Dolce Vita lavatory gets a glossy finish in Vapour Pink, $427. kohler.com.

Orange Juice >>

The vogue for orange is part of the same yearning for a warm palette that is boosting red and yellow. The color is popping up on digital cameras, toasters, and vacuum cleaners. "Tangerine is a color we didn't have two years ago," says KitchenAid's marketing director, Brian Maynard. "All of a sudden, it's a really good seller." Experts warn that orange, which became trendy once it appeared on fashion catwalks, will be old hat in a year or two. "Orange will go more toward brown and terra-cotta," says Wood. In any case, makers of durable goods, like Sears, are betting that orange is here to stay. The firm has introduced a washer and dryer in a bright brick orange called Sedona. Car companies are also introducing the shade, as in a new Hummer model in Sunset Orange.

Kenmore's Elite HE4t washer and dryer comes in three colors, including Sedona, $1,500. sears.com. ▷



COLOR FORECAST

THE DRIVING BLUES

Seated at her desk at Toyota Motor Company, Christine Dickey is examining a small silver knob the way a homicide detective studies a clue. "I'm fascinated," she says. "It looks and feels like metal. It even has the coldness of real metal. But it's plastic." Dickey, who works at the carmaker's Torrance, California, headquarters, is its color and trim manager. She is responsible for matching new models with colors that her department has developed—like Speedway Blue, Hot Lava Orange, and Phantom Gray. At any given moment, Dickey is preoccupied with more than two dozen models, each with its own manufacturing timetable, marketing strategy, and cost.

MOST NEW CAR COLORS ARE BRIGHTER, BUT ONE PARTICULAR COLOR FAMILY SEEMS TO BE BLOSSOMING: "EVERY SINGLE TYPE OF BLUE YOU CAN IMAGINE," SAYS A CAR COLORIST. "FROM CLASSIC, ELEGANT NAVIES TO CLEAN, ELECTRIC HOT BLUES"



The Cadillac XLR in Xenon Blue.

The knob—a control dial for a stove—is set aside, but Dickey's fascination makes it likely that a future Toyota will turn up with a plastic headlight rim that has the color, the feel, and even the coldness of real metal.

Like her counterparts across the automobile industry, Dickey constantly trolls the greater design world to find colors and textures that will inspire drivers to buy. She casts her net wide, from furniture to fabrics, kitchenware to cosmetics, out to the iridescence of a lipstick. "When stainless steel came out big time on appliances in the mid-nineties, that was a 'Wow!' to me," she recalls. "My brain said, 'Oh, my gosh. This is what's new.' " She was bang on: silver was speedily on its way to overtaking white as the number one car color, a ranking it still boasts today.

Dickey's job is to see what's around the next curve. Developing a paint and testing it for durability takes about three years; new models are in the manufacturing pipeline for another two. Because car owners can't relegate their dated purchases to a bottom drawer, like a sweater, or repaint it like a bathroom wall, a core of conservative color families is automatically included in the automotive palette—silver, black, white, and beige make up 76 percent of global vehicles sales. The challenge for color tastemakers is to create new shades that make their vehicles stand out from the predictable crowd.

To get a handle on up-and-coming trends, car colorists are known to haunt the exhibition halls of industries with shorter turnarounds: the Heimtextil fabric fair in Frankfurt, the International Contemporary Furniture Fair, and the Surtex art and design show in New York. They analyze long-term trends in retail stores, office spaces, restaurants, and hotels.

So what's ahead for car colors?

"Colors are getting brighter," says Dickey. "At the end of the nineties, we had lots of grayish-greenish colors, or brownish-grayish colors—'-ish' was the word. Now it's 'Get the gray out of this color. We want it clean; we want to see the true color.' "

At General Motors' design headquarters, in Warren, Michigan, only employees with special red badges and swipe cards are admitted through locked doors into the color lab, a starkly white studio built around a rotunda. Inside, Christopher Webb, manager of color trends for GM, is surrounded by dozens of colors illustrated on blobby shapes propped up on stands. Webb, 29, was a fashion student from England when he made a pair of trousers from auto interior materials, kick-starting his Detroit career. Most of Webb's colors are bright, in keeping with the forecast trend, but one particular color family seems to be blossoming: "every single type of blue you can imagine," he says, "from classic, elegant navies to clean, electric hot blues." Blue's time has come, says Webb, pointing



SILVER Today's top color conveys luxury and high tech, while accentuating a car's lines. Silver is expected to remain No. 1 for a few years, but luxury will migrate to richer, darker shades.

BRIGHT BLUE TAKES A WELL-TRAVELED ROUTE



Like all color trends, this year's yen for bright blue flowed from broad cultural phenomena into fashion, cars, and homes. A fascination with the American Southwest fed a boom in turquoise jewelry (1), just as the rise in travel to azure Caribbean waters (2), and even the oceanic hues of 2003's hit film *Finding Nemo* (3), provided impetus for the rich blues that lit up fashion catwalks (4) as the "new black" last year. Carmakers (5) try to anticipate the overall trend, with housewares (6) following closely. "It is best to have a new color ready when the customer is seeing it hit in all markets at once," wrote one Ford color guru. "It is vital to make a strong emotional connection."

to a decline in green (blue and green are rarely popular at the same time) and to blue's historical association with luxury—the same quality that boosted silver.

The annual color show put on late last year in Los Angeles by PPG Industries—with BASF and Du Pont, one of the three paint companies that supply the automotive sector—also made a compelling case for a dignified blue. "We're researching very high-end silk furniture to create silky dark blues," said PPG trend forecaster Lorene Boettcher. But as with colors throughout the design world, the new blues have texture and dazzling effects. Not long ago, Boettcher stumbled on a set of pearlized blue chafing dishes and sent them to PPG's lab, where scientists imitated the dishes' opalescence. The result is a blue paint with a purple highlight, unveiled as one of PPG's 185 future color offerings at the show. "New-effect pigments are going to create some added interest, such as Caribbean turquoise-type shades," Boettcher says.

After years of stodgy silver, car color designers like Webb are greeting the prospect of new colors and new effects with an outsized enthusiasm. Though most cars get only two coats of paint, Webb applied 27 coats to GM's Cadillac Sixteen concept car to produce a sleek color dubbed Metallic Eggplant—a dark, tinted silver with a hint of blue that oozes liquid metal. Some of Webb's more practical recent creations are Grenade Green, for the Hummer, and Bermuda Blue, a hue-shifting color that meanders from green to blue as you walk around the car. "We're seeing sales stabilizing in silver," he says. "It's still the number one color, but we're trying to develop the Next New Thing." □

HOT IN TRAFFIC FOR CARS THIS YEAR, WARMER COLORS ARE THE TICKET

BLUE The up-and-coming color family. Not only will navy and brighter blues come to dominate, trend watchers say, but other hues will get the blues: silver will be infiltrated by blue tints, red will darken to purple, and green will verge on turquoise.

BROWN Conspicuously absent since earth tones ran amok on stolid station wagons and sedans in the 1970s, brown is poised to make a comeback as a color of sophistication in elegant, muted tones of gray-brown, beige, and red-brown.

ORANGE As the color for exhibitionists and auto show cars, orange may soon replace yellow. For rank-and-file drivers looking for a shot of speedy color, neither will ever threaten the popularity of red.

INTERIORS Gray, beige, and black go best with most exterior hues. Look out for colorful dashboards, however, and a return to texture, in combos of suede and glossy leather, or of plastic and metal.



The Lexus SC 430 in Azure Pearl, left, and a Pontiac GTO in Lurid Orange, right.

advertisement

HOUSE &GARDEN OPEN HOUSE

2ND ANNUAL INTERNATIONAL DESIGNER OF THE YEAR

On December 6th, London-based designer Tara Bernerd was named Andrew Martin's International Designer of the year.



The award was presented before 400 guests at a glorious fête hosted by *House & Garden* at the Andrew Martin Showroom in New York.

◄ *Thom Filicia of Queer Eye for the Straight Guy with Tara Bernerd, International Designer of the Year*





▲ *Party scene at the Andrew Martin Showroom in New York*

▲ *Martin Waller of Andrew Martin; Dominique Browning, Editor of House & Garden; Joseph Lagani, VP & Publisher of House & Garden*

ANDREW MARTIN

ITALIAN CUISINE AND DESIGN FOR THE HOLIDAYS

House & Garden, Gourmet, and the Italian Trade Commission hosted a series of events during the month of December celebrating Italian cuisine and design with special guest interior designer Philip Gorrivan.







▲ *Juliet Cruz from the Italian Trade Commission; Doug Gates, and interior designer Philip Gorrivan at the Kartell event in Boston*

▲ *Guests sampled a variety of foods imported from Italy including Grana Padano cheese, olive oils, and balsamic vinegar*

► *Jeff Carter, House & Garden; interior designer Philip Gorrivan; Giovanni Mafodda and Maria Woodley from the Italian Trade Commission; and Sherry Qualls from White Good & Co. at the Natuzzi event in New York*

Italian Trade Commission
Government Agency

NOVEMBER 11TH: Frank Gehry-designed Condé Nast Executive Dining Room, New York

DECEMBER 9TH: Natuzzi, 101 Greene Street, New York

DECEMBER 14TH: LIMN Gallery, 292 Townsend Street, San Francisco

DECEMBER 17TH: Kartell, 10 Saint James Avenue, Boston



PRETTY IN PORCELAIN

On Thursday, December 2nd, *House & Garden* hosted a holiday cocktail reception at the Lladró flagship store in Manhattan. Guests previewed holiday vignettes designed by Michael Love of Interior Options that featured Lladró porcelain creations and furniture from select showrooms in The New York Design Center.



▲ *Jim Druckman of the New York Design Center; Michael Love of Interior Options; Carolyn Sollis, House & Garden Style Director; and Jennifer Matthews, Advertising Director of House & Garden*

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in the garden



1



2



3



4

Black Beauties

by stephen orr

If you feel, as we do, that today's gardens lack a certain mystery, we suggest you take a page from the works of the late Edward Gorey. His illustrations, many of them garden-themed, were black in rendering and outlook—but always with a devilish sense of humor. Black garden furnishings can be dreadfully dull. Select items with an eccentric or gothic sensibility: a chaise with legs that give the impression they might up and walk across the terrace, or a table base that looks like a close cousin of Cousin Itt. Most "black" flowers are a deep brownish-reddish purple surrounded by distracting green leaves. If you are a true gothic gardener, use dark foliage to give your garden its stylishly somber mood. Mystery solved. ▷

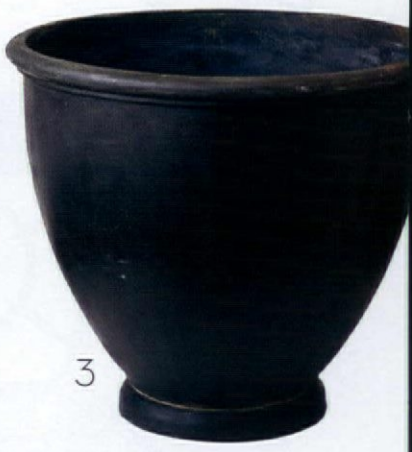
1 Cast-aluminum Napoli **CHAIR**, $797. janusetcie.com. **2** ***COSMOS ATROSANGUINEUS***, a tender perennial, smells faintly of chocolate. **3** The trailing ***IPOMOEA BATATAS* 'BLACKIE'** vine loves summer's heat. **4** Cast-iron 19th-century French **URN**, $2,650 per pair. fleur-newyork.com.

PHOTOGRAPHED BY ANTONIS ACHILLEOS ▪ PRODUCED WITH MELISSA OZAWA

in the garden







1 The 18-light **CHANDELIER** comes in two versions: candle, $1,095, and electric, $2,275. marston-and-langinger.com. **2** The **'RIP CITY' DAHLIA** boasts 7-inch blooms. **3** Bromsgrove Design's lead classical **URN**, $1,550, is 20 inches high. 866-246-8414. **4** ***COLOCASIA*** **'BLACK MAGIC'** has matte black foliage and grows up to 5 feet tall. **5** The Amalfi Pineapple **TABLE** in epoxy-coated steel, $2,548, adds a whimsical touch to a garden terrace. janusetcie.com. **6** The Provence **CHAISE**, $899, is made of rustproof aluminum. smithandhawken.com. We re-covered the cushion in Sunbrella's outdoor fabric Berenson Tuxedo Linen Stripe. sunbrella.com. **7** The Fleur de Lis **HOSE GUIDE**, $16, protects a flower bed. charlestongardens.com. **8** ***HEUCHERA*** **'PALACE PURPLE'** is a hardy perennial that likes shade.

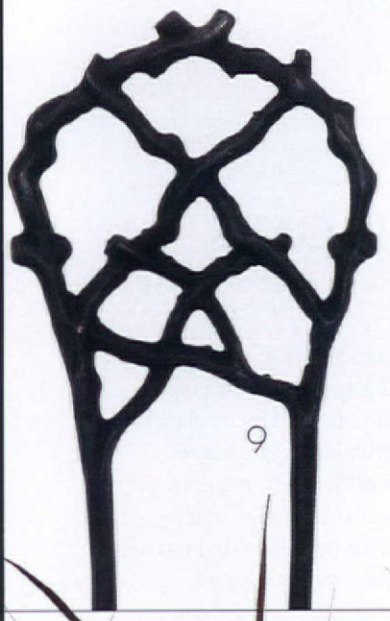










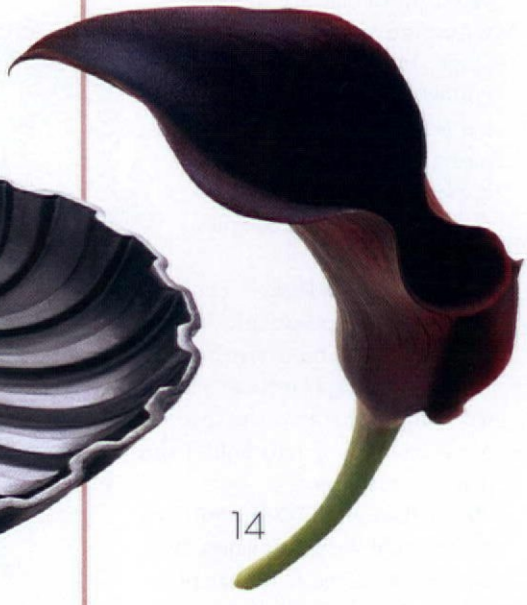






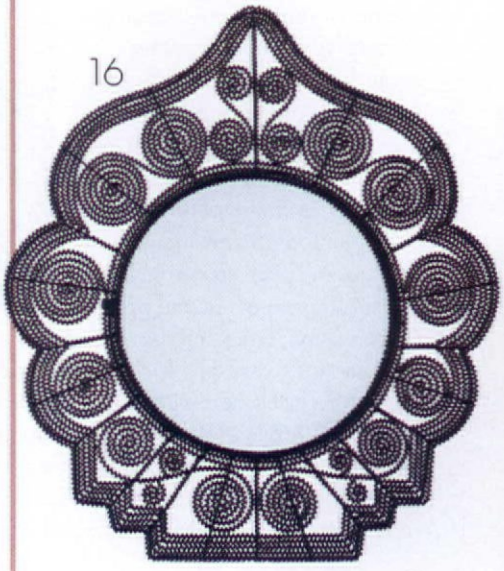






9 Use cast-iron **RUSTIC WICKET EDGERS**, $5 each, to trim a garden bed. urbangardenerchicago.com. **10** ***COTINUS COGGYGRIA* 'ROYAL PURPLE'** has striking dark foliage and cloudlike blooms. **11** The fantastical trompe l'oeil **WALL HANGING AND TRELLIS** Venezia Medium and Silhouettes, $1,092, is almost 8 feet tall and affixes to an exterior wall. accentsoffrance.com. **12** ***PENNISETUM SETACEUM* 'RUBRUM'** is a perennial grass. **13** A cast-aluminum **SHELL BIRDBATH**, $115, won't rust. charlestongardens.com. **14** We like **'BLACK PEARL' CALLA** in pots. **15** **'BLACK BACCARA' HYBRID TEA ROSE** is new to the nursery trade. **16** Hang a wire-lace **MIRROR**, $925, in a garden room to add depth and reflect light. marston-and-langinger.com. □





Digging In *in the garden*

TEN TIPS FOR PLANTING IN THE GAPS

by cheryl merser

When I took up gardening, I was so daunted by the big picture that I more or less ignored it. I concentrated instead on the littlest pictures I could find. Tiny spaces in cracks and crevices, places where bricks or stones had loosened or cement had split—anyplace where a tiny bit of soil seemed to need to be anchored with a tiny bit of garden. Later I saw some value in buying a large shrub instead of a tiny plant, but I still see the virtues in what I call pavement planting.

1 THINKING SMALL There is no particular art to creating miniature moments in the landscape. In a way, it's the outdoor equivalent of bonsai planting, but helter-skelter. Anywhere weeds push themselves through, there is potential for pavement planting, which gives complexity to any garden.

2 WHERE TO PLANT Every yard has its possibilities between and around any bit of hardscape. If you have an irregular stone wall, soil will find its way into the spaces—often enough of it to hold a tiny plant or sturdy seed.

3 WHERE NOT TO PLANT Keep in mind the places where lawn mowers do damage. You can plant leftover bits of sod along walkways that will be mowed. Foot traffic is another consideration. Where feet go, plant low. You should not have to take teeny steps to avoid trampling plants.

4 HOW TO PLANT Pull out the weeds or uninvited grass growing in a chasm of cement, for example; loosen the soil as best you can, and plant something that will look unexpected and pretty. Or go a step further and think of adobe, which is basically mud pies for grown-ups. On a hot day, make some mud and pat it into a crevice where a little soil has already found its way.

5 PRECISION PLANTING Store-bought potting soil is full of air and makes mud that's easy to press into cracks. If you build up the soil enough, the sun will dry and hold it (or most of it). Once you dampen it again, it may stick enough to anchor a seed. If the seed takes hold, the roots in turn will anchor the soil. (Admittedly, this sounds a little crazy.)

6 CREATING CREVICES If your pavement planting opportunities are not sufficient, create more! Don't tamp down a loose brick; loosen it more. In the town in which I live—with small old houses and small yards—it is common to see people taking to their old, cracked tar driveways with pickaxes to make less driveway and more garden space.

7 LEARNING FROM NATURE Often nature will take a hand in pavement planting. Last summer a cluster of lamb's ears appeared between two bricks on my back steps. Trying to help nature along, I inserted more lamb's ears and destroyed the whole display. Let nature take its own course of whimsy.

8 PLANT LOW Anything that grows really easily from seed—nasturtiums, sweet alyssum—can take root in a pavement planting. So can such low ground covers as mini lady's mantle and ajuga. If the pavement space can comfortably hold an annual plug—bingo! Plant anything.

9 PLANT HIGH To see a thin-stemmed, tall-flowering annual such as *Verbena bonariensis* or cleome rising up as if by magic from a tiny space between a couple of stones is a pretty great sight. If the crevice itself is higher up—on top of a stone wall, say—try to get some herbs to grow, and you'll be able to touch and taste as you walk by.

10 PLANT LATERALLY I have a funny corner about the size of two and a half bricks. One year a Halloween pumpkin collapsed before I disposed of it, so I just threw it in this corner, where it melted away. The next spring, out grew pumpkin shoots, which went on to stretch around and flower. (No pumpkins, though.) This can also work with beanstalks and gourds, producing an outsized gardenette scarcely bigger than a postage stamp—a horticultural oxymoron. □


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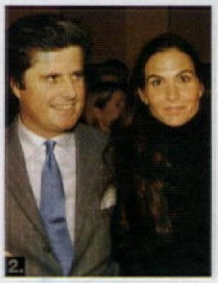
THE NEW TASTEMAKERS

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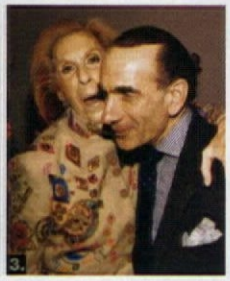




1. *Joe Lagani, VP & Publisher, and Dominique Browning, Editor, House & Garden*



2. *James and Whitney Fairchild*



3. *Cynthia Frank, Senior Design Editor, House & Garden, and Robert Rufino, VP, Creative Services, Tiffany & Co.*



4. *Mayer Rus, Design Editor, House & Garden, and Kelly Wearstler*



5. *Isaac Mizrahi and Emma Jane Pilking*



6. *Miles Redd, Thom Filicia, and Sara Redd McCain*



7. *Lee Ledbetter*



8. *Stephen Burks*



9. *Steven Gambrel*



10. *Eric Prokesh*



11. *Olivia Chantecaille*



12. *Peter Dunham*



13. *Alex and Michael Misczynski*



14. *Celerie Kemble*



15. *Jamie Drake*



16. *Jamee Gregory*



17. *Richard McKenzie-Childs*



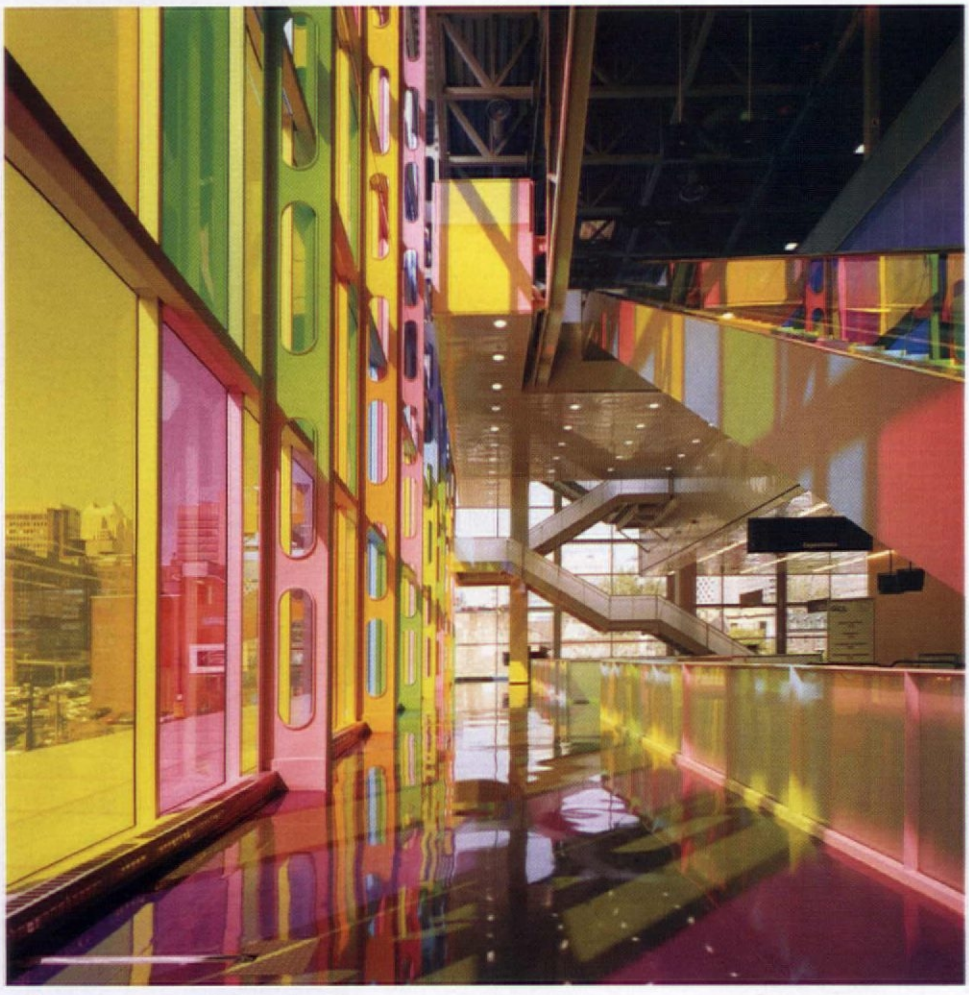
18. *Terry Tanner, President, Terry Tanner Media and Stuart Pliner, House & Garden*



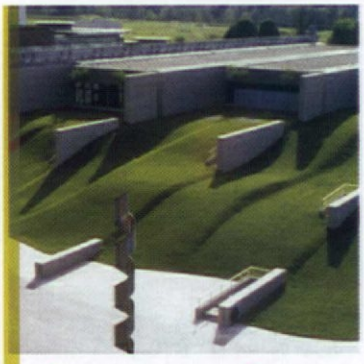
19. *Deeda Blair*

american scene

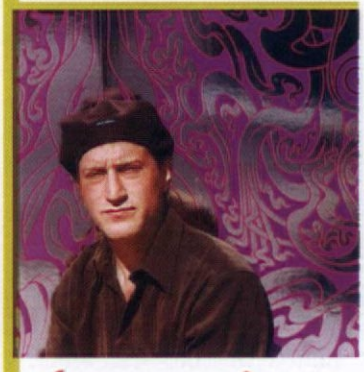
THIS MONTH ON THE DESIGN BEAT by ingrid abramovitch



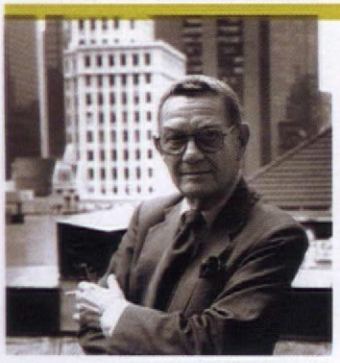
ARCHITECTURE Locals call it the Lifesaver Building. We call it eye candy. Architect **Mario Saia** was disappointed when his kaleidoscopic redo of Montreal's drab Palais des Congrès was recently razzed with a Lemon Award by Heritage Montreal, the architectural watchdog group founded by Bronfman heiress **Phyllis Lambert**. But that was on a technicality. (They hated that the garages faced historic Old Montreal.) Montrealers have adopted the eye-popping edifice as a city landmark, and it has become popular as a backdrop for fashion shoots. And everyone likes a rainbow: it's already booked for the 2006 Gay Games. congresmtl.com.



LANDSCAPE At NYC's Museum of Modern Art, "Groundswell: Constructing the Contemporary Landscape" (February 25 to May 16) features images of projects by top landscape designers like **Kathryn Gustafson**, whose Shell Petroleum headquarters is above. moma.org.



WALLPAPER You don't need black light to appreciate **Flavor Paper**'s Day-Glo colorway of its hand-screened Flower of Love wallpaper, but it can't hurt. Owner **Jon Sherman**, above, discovered a stash of vintage Day-Glo pigments in a defunct 1970s wallpaper concern. flavorleague.com.



ICONS "There's no such thing as a bad color, just bad color combinations," says interior designer and master colorist **Albert Hadley**. On March 15 at the Rainbow Room, Hadley will be receiving the first Parsons Centurion Award for Design Excellence from his alma mater, New York's **Parsons School of Design**, from which he graduated in 1949. parsons.edu.



TABLETOP The tableware samples that traveling salesmen used to carry inspired **Fishs Eddy**'s new Palette Plates collection. If you fall for any of the colors, you're in luck: names of hues such as Arcadian Green and Palace Blue come with numbers that correspond to real color chips by **Pantone**, the color forecasting and standards firm. fishseddy.com.

OPTICAL IMMERSION

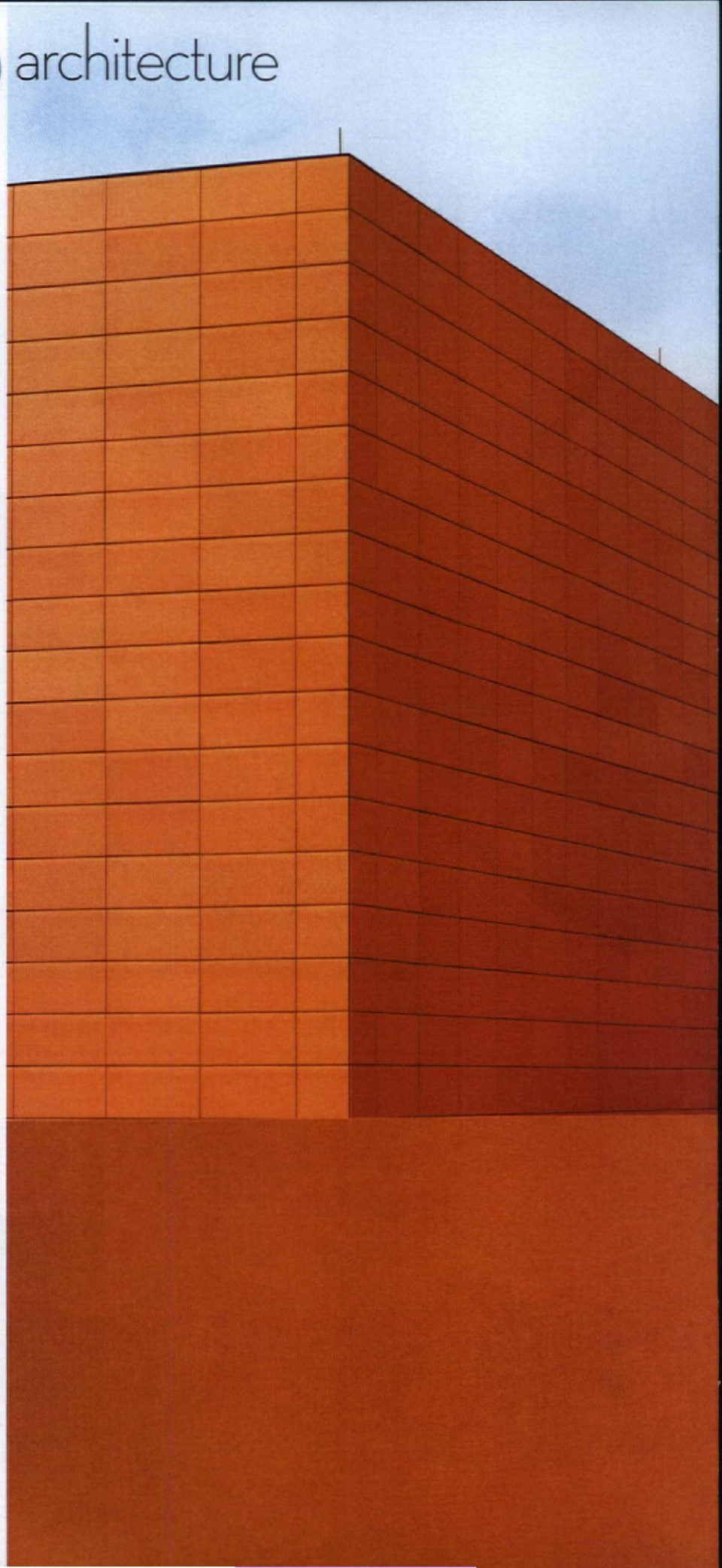
THE LEGORRETAS, FATHER AND SON, DIP INTO A VIBRANT PALETTE FOR THEIR LATINO CULTURAL CENTER

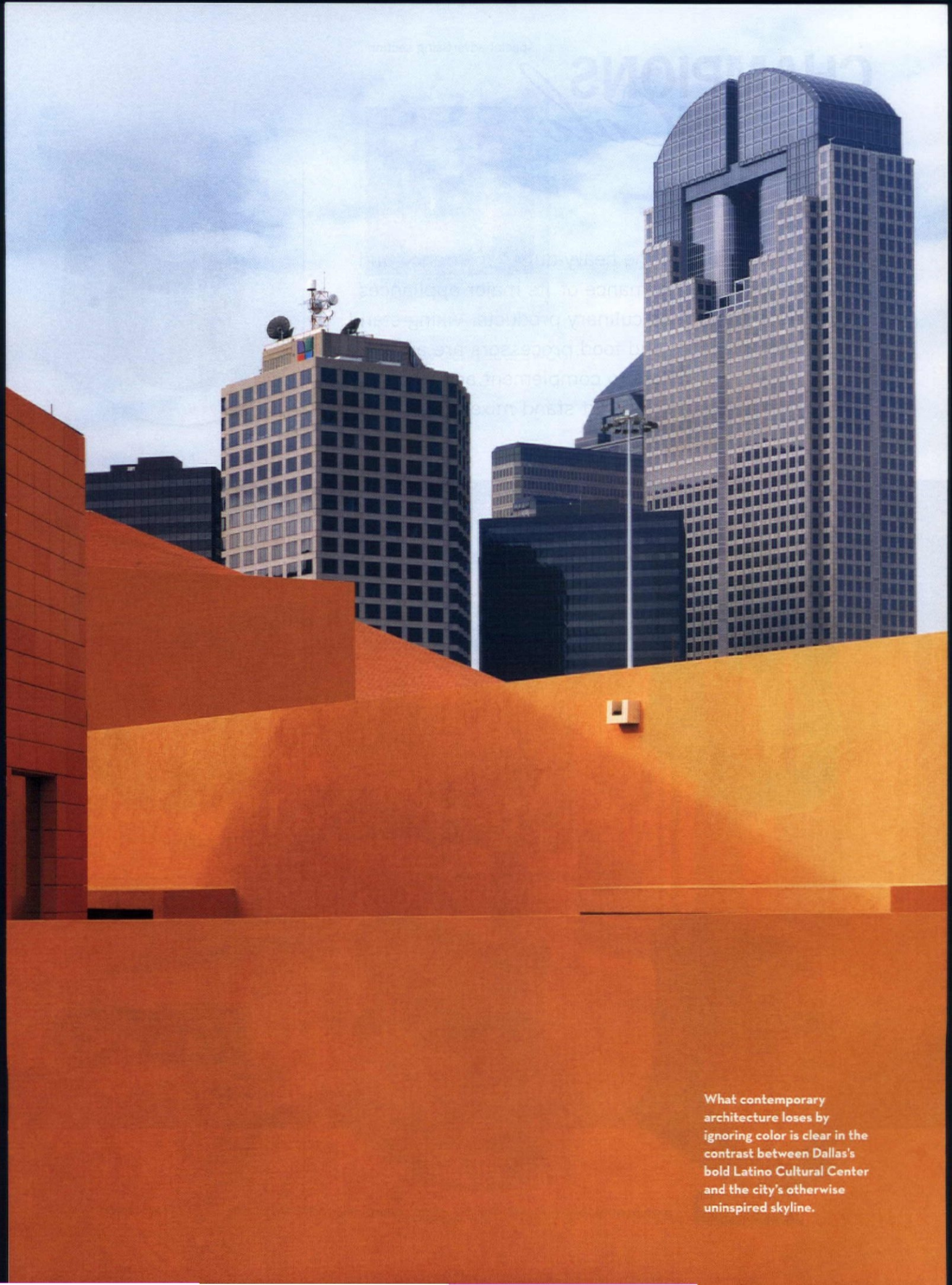
by martin filler

Of all the design components at an architect's disposal—including form, volume, line, and light—the most neglected over the past century has been color. Know-it-all Tom Wolfe, in his ignorant (though best-selling) rant against modern architecture, *From Bauhaus to Our House,* made it seem as though the pioneering giants of twentieth-century design had literally prohibited anything but white, gray, and black. Yet several early modern masters did indeed exploit color in their designs, from the vibrant Expressionist facades proposed by the German Bruno Taut to Le Corbusier's evocation of Mediterranean hues inside, and sometimes even on the exteriors of his white-walled buildings.

Postmodernism, which in the 1970s challenged the basic premises of the International Style, made strong color fashionable, encouraging such influential figures as Michael Graves and James Stirling. But architectural fashions being what they are, the decline of that short-lived style saw color fall back under a penumbra, and it is used freely these days only by the most determined iconoclasts, typified by the *(Cont. on page 89)*

PHOTOGRAPHED BY JOSHUA LUTZ

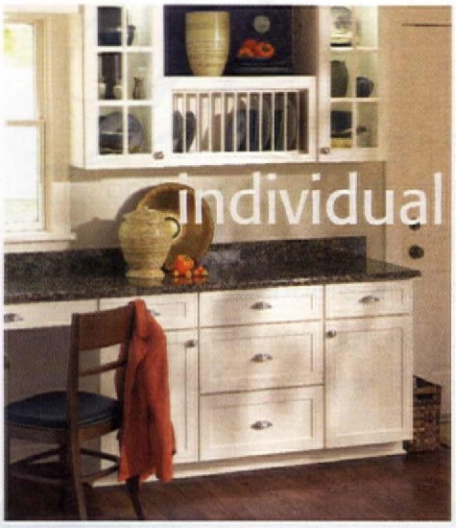


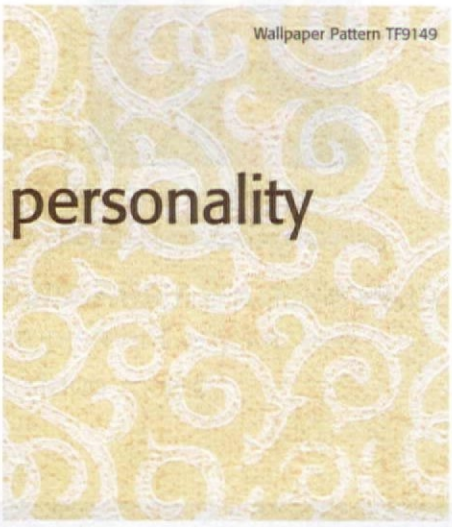


What contemporary architecture loses by ignoring color is clear in the contrast between Dallas's bold Latino Cultural Center and the city's otherwise uninspired skyline.

special advertising section

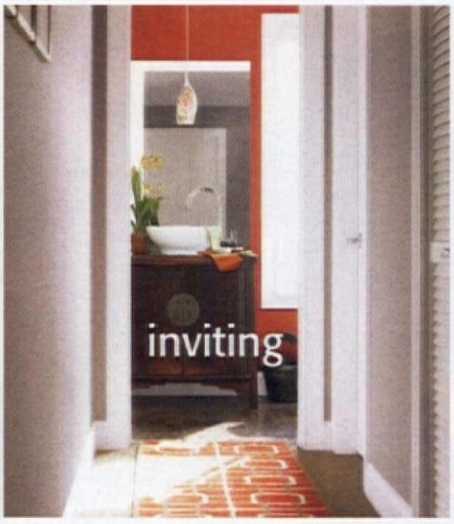
CHAMPIONS of *Color*

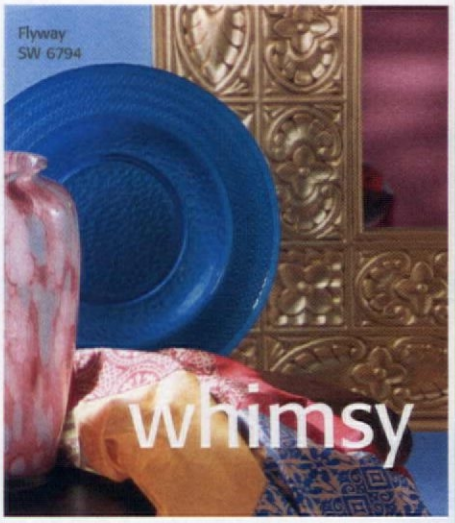


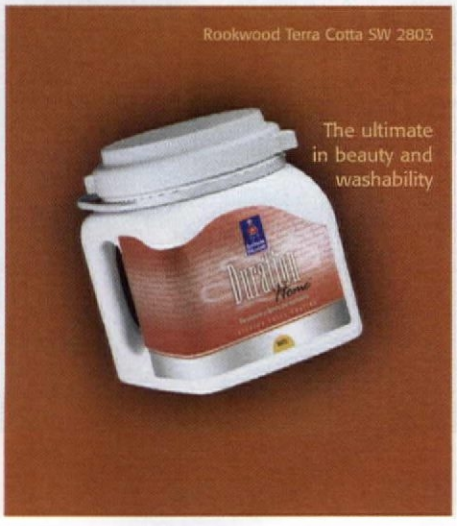


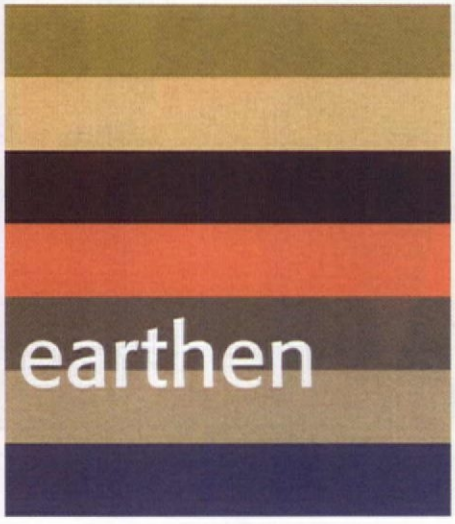


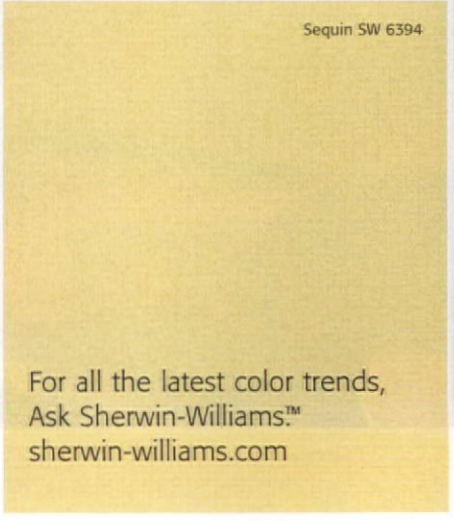




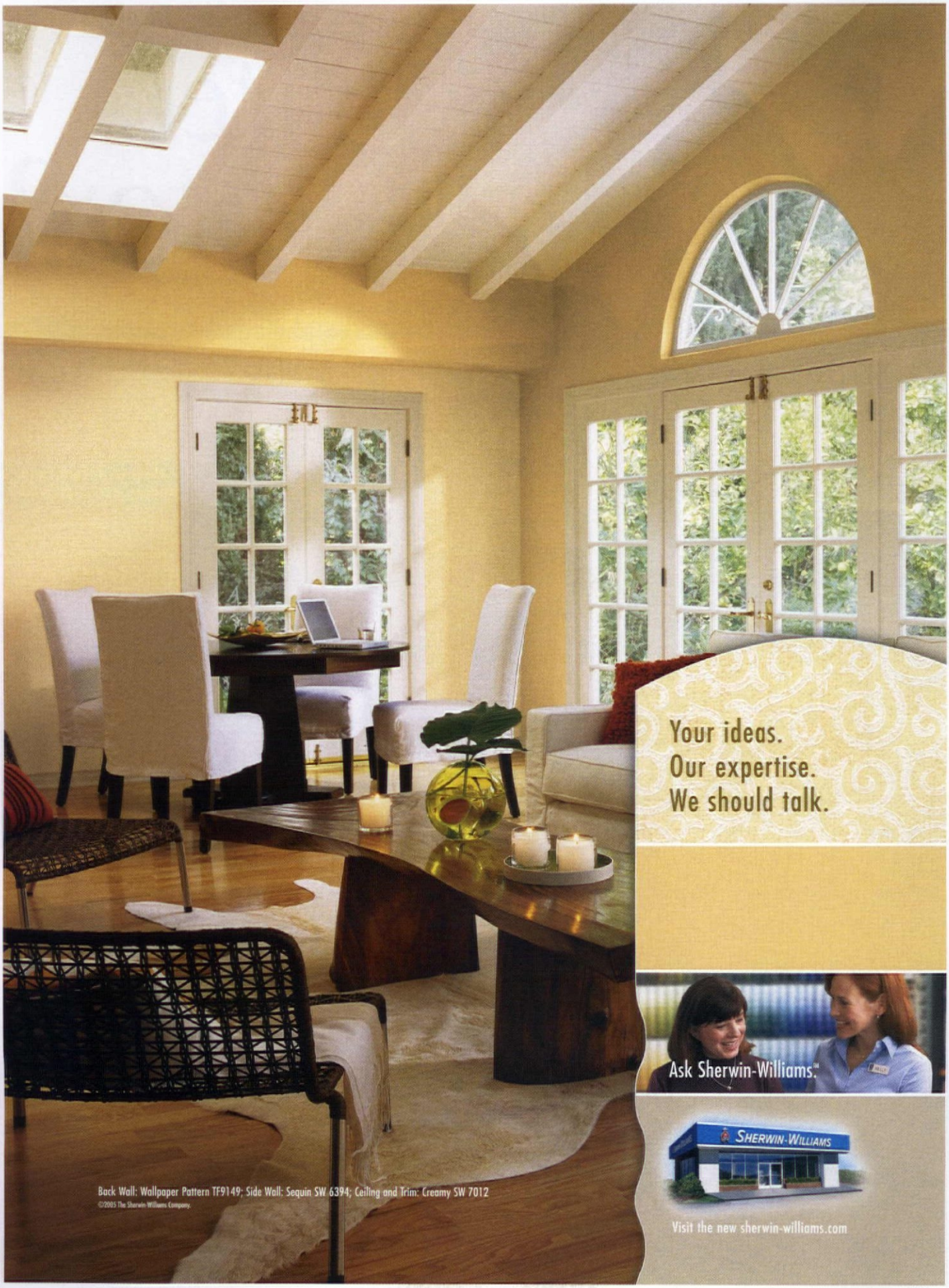








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Anti-Aging Breakthrough

Better than Botox®*?™

"Who would have thought a stretch mark reducer would turn out to be the anti-wrinkle breakthrough of the decade!"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark reducing emulsion called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well... not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the depth, length, discoloration and roughness of existing stretch marks, the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, StriVectin-SD's exclusive distributor.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself – applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results – all without expensive (and painful) peels, implants or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botox®*?™

Dr. Nathalie Chevreau, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Many researchers believe less invasive cosmetic alternatives are better than Botox®* [sometimes referred to as Botox® Cosmetic†]! That's because topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off... in fact, you'll never look better than you do shortly after the inflammation and redness subside. Not one bit better."

"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use – the tiny little space of deep furrows between the eyebrows (called glabellar lines) – and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' While StriVectin was not designed to eliminate the deep glabellar lines targeted by Botox, the proprietary StriVectin complex has been shown to significantly reduce the appearance of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance... the type of fine lines and wrinkles Botox treatments leave behind."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are SEPHORA shops, PARISIAN, **Lord & Taylor**, bloomingdales, ☆macy's *way to shop*, or **Saks 5th Avenue** (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local **GNC** or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-691-4405
or order online at
www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark reducing formula, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap... but when used as a wrinkle-reducer, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



Call 1-800-691-4405
or order online at
www.StriVectin.com.

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*Botox® is a registered trademark of Allergan, Inc.
†Botox® Cosmetic is manufactured by Allergan, Inc.

Study References:

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

ARCHITECTURE

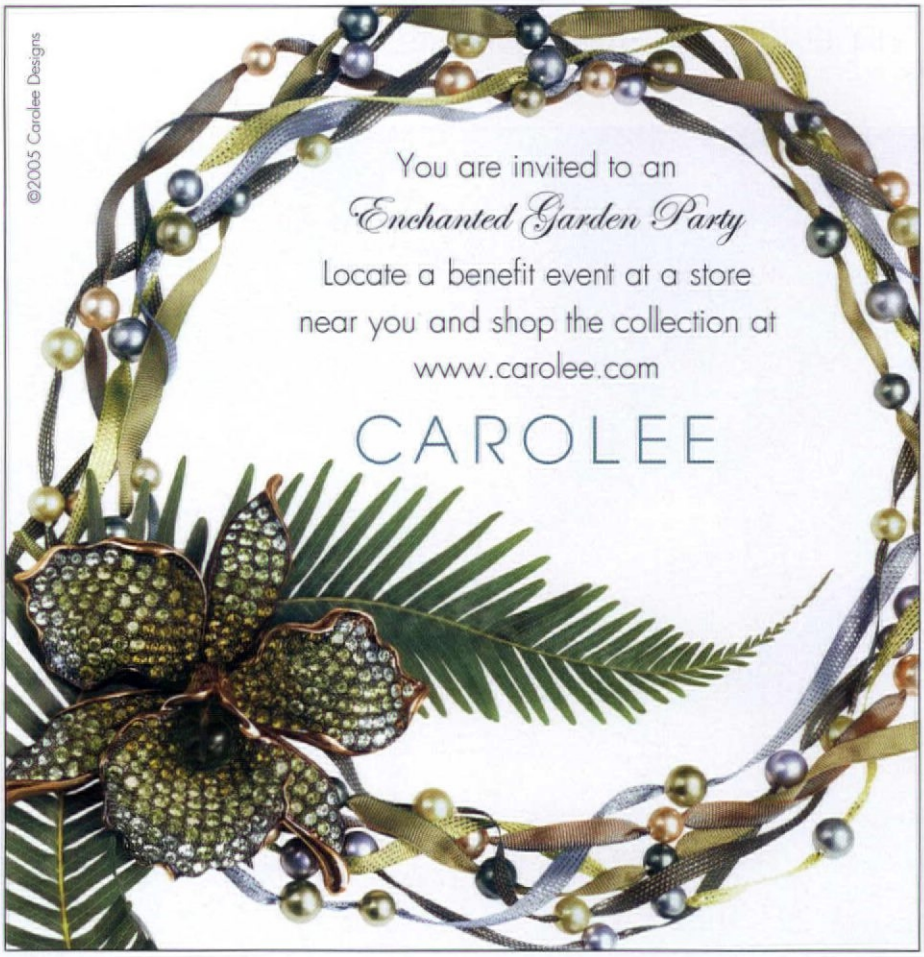
(Cont. from page 82) ever provocative Rem Koolhaas, whose buildings throb with improbable but brilliantly orchestrated tonalities.

Among current champions of architectural color, none is more dedicated to its consistent and exuberant application than the father-and-son team of Ricardo and Víctor Legorreta, based in Mexico City. For more than a quarter century, the senior Legorreta has expanded upon the pivotal contribution of his celebrated elder countryman Luis Barragán, whose potent juxtapositions of minimalist forms and bold colors—searing pinks, cosmic blues, solar yellows—signaled a rebellion against bland International Style conformity during the postwar period.

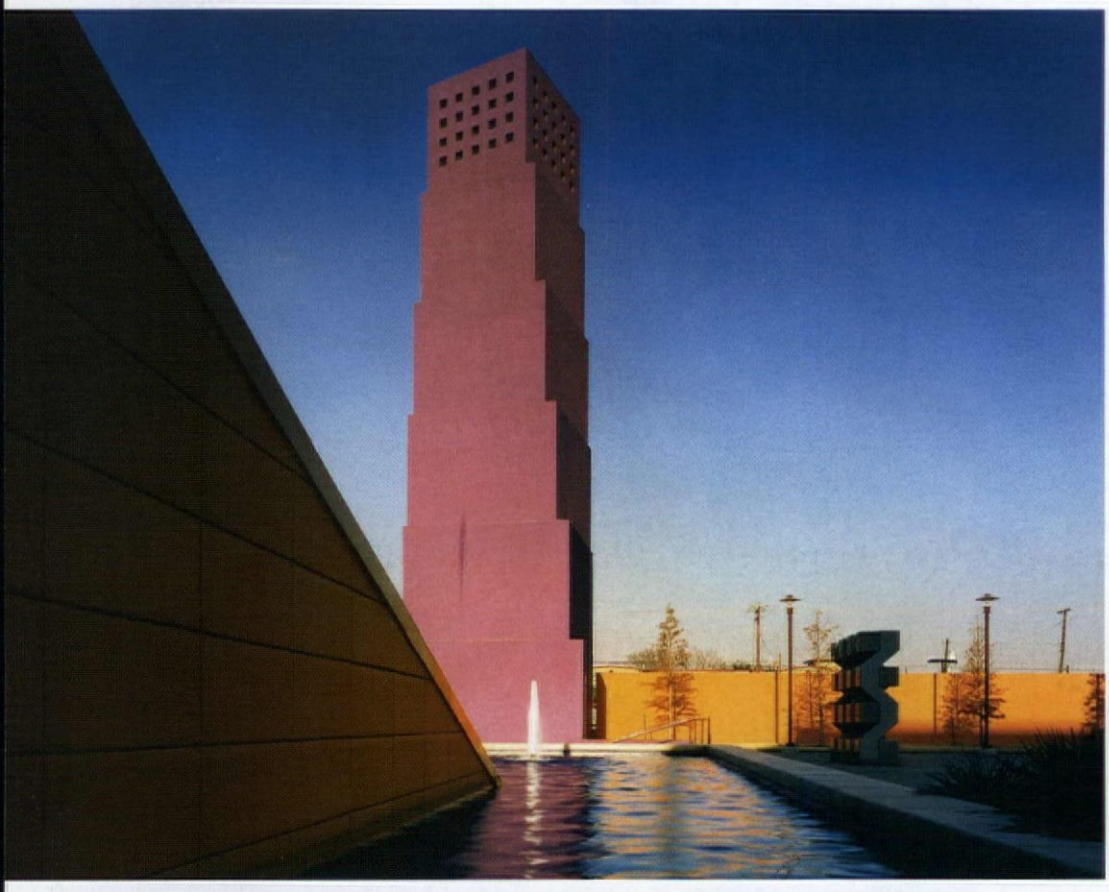
Ricardo Legorreta insists that although his use of color is deeply rooted in Mexican folk tradition, it is universally applicable, in the same way that abstracted elements of traditional Japanese and North African architecture were absorbed by modernism and became an inseparable part of it. The 73-year-old Legorreta and his 38-year-old son have demonstrated that belief in unexpected places, no more so than in London's gray and grimy south-of-the-Thames Bermondsey section. Their orange, pink, and purple Zandra Rhodes Museum, completed four years ago, stands out against, and yet elevates, its dull surroundings with the same subversive éclat that the fashion designer's funky but impeccably sewed frocks would exert at a royal wedding.

For the most part, though, the Legorretas' work outside Mexico has been concentrated in warm regions, from Hawaii to Brazil, which have local traditions of bold color. If anything, the partners' vivid hallmark colors have created a memorable architectural context in settings where little in the way of a built environment existed before they arrived.

That was true of the forlorn three-acre plot donated by the Dallas-based Meadows Foundation for a new Latino Cultural Center in that city. (Although Dallas is one-third Hispanic, 28 other cities have a higher concentration of Latinos, according to the latest ▷







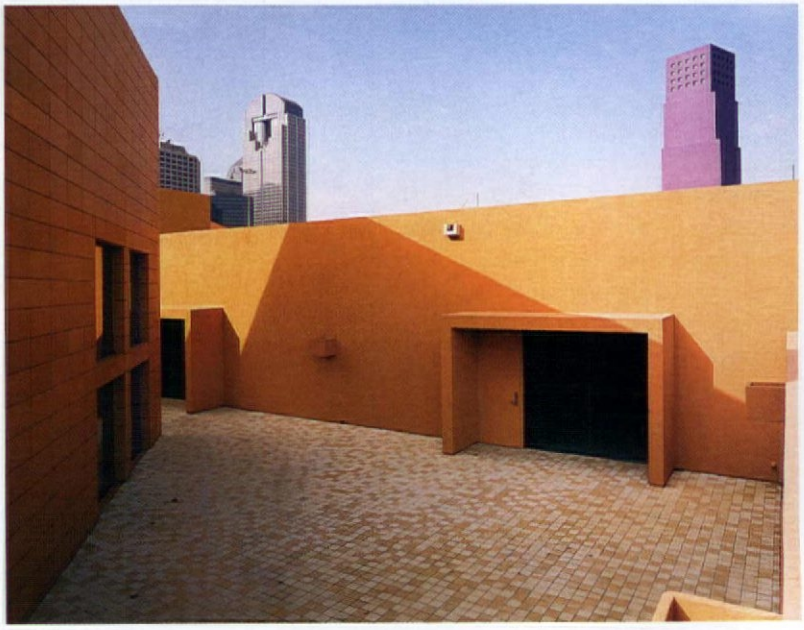
census.) A 20-minute walk—but a world away, psychologically—from the Dallas Arts District and Renzo Piano's gemlike Nasher Sculpture Center, the low-grade site is cut off by an elevated highway from the towers of downtown, which loom in the distance like a mirage. If real estate value is based on location, location, location, then this address shouts marginal, marginal, marginal. It says let's be generous to our compadres, but not too generous.

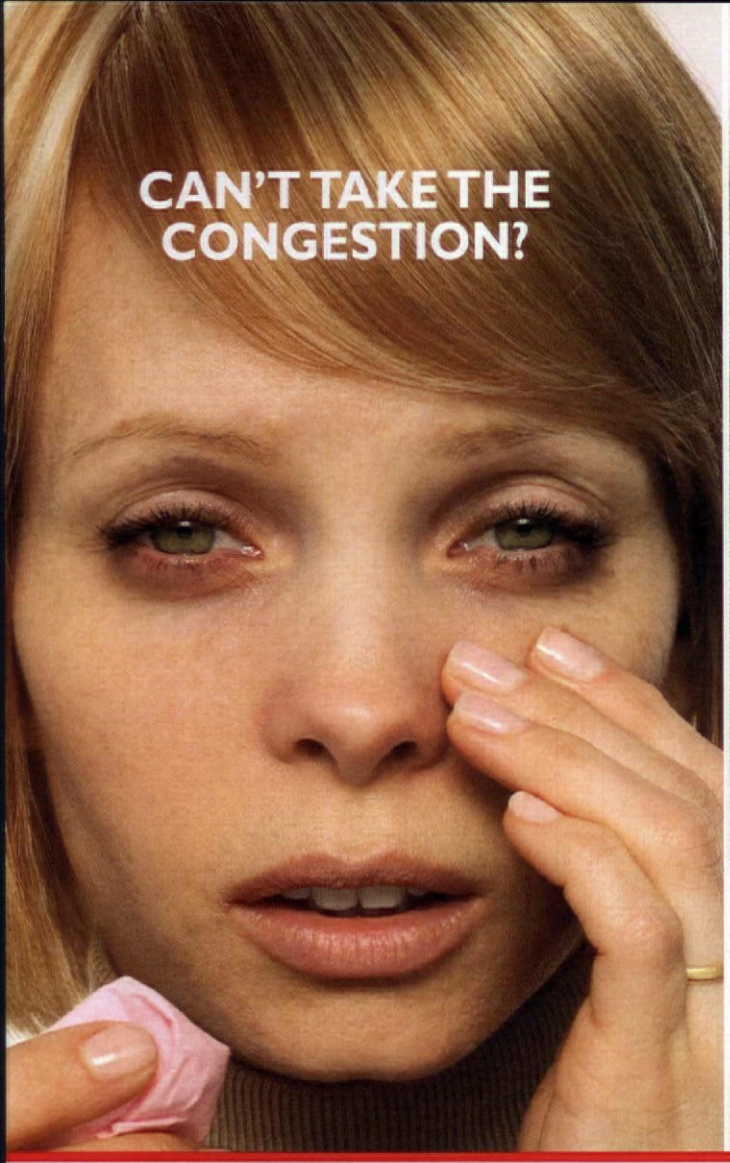
Yet such is the power of the Legorretas' design for the Latino Cultural Center that after you are there for just a few minutes, any sense of geographic inequality fades into insignificance. All of a sudden you're a Hispanic wannabe: here is where it's at, and if this is what you get when consigned to the fringes of the American mainstream, let the Anglos have their tacky mirror-glass high-rises and give us this.

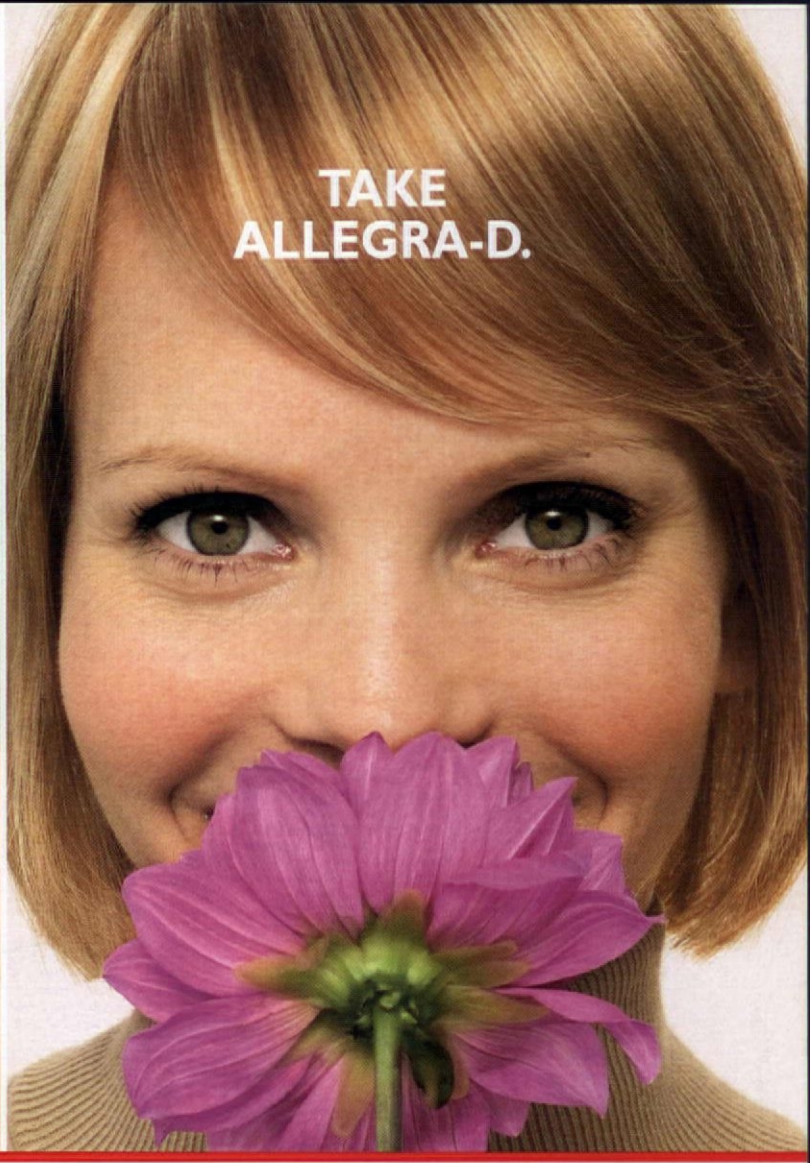
Much as architects complain about tight budgets, they often perform best when financially constrained. Even accounting for relatively low construction costs in our Sun Belt states and the economical building materials that can be used in that benign climate, the Latino Cultural Center cost an astonishingly low $9.8 million. (Funded by a municipal bond issue supplemented by donations from private and corporate sponsors, the center is administered by the Dallas Office of Cultural Affairs.) True, the 27,000-square-foot complex constitutes only the first phase of a more ambitious scheme, but it is so formally coherent that it gives no hint of being just part of a projected whole that will be almost twice as large.

The cultural center stands out from a considerable distance—even from the other side of the visual barrier of the nearby raised highway—thanks to its most distinguishing feature, a 75-foot-tall purple stucco tower that soars some seven times higher than the one-story structure. Composed of six increasingly smaller stacked cubic segments, it is twisted to create a dynamic profile. This totem—its topmost part inset with a grid of small panes illuminated at night from within—recalls the fantasy towers of the late Italian architect Aldo Rossi, who in *(Cont. on page 165)*

Its 75-foot-high purple ziggurat, above, has become the Latino Cultural Center's defining symbol, a riposte to corporate skyscrapers. ■ The building's sculpturally shaped patios, below, are used as performance spaces.







Side effects with Allegra-D were similar to Allegra alone and may include headache, insomnia, and nausea. Due to the decongestant (pseudoephedrine) component in Allegra-D, this product must not be used if you: are taking an MAO inhibitor (a medication for depression) or have stopped taking an MAO inhibitor within 14 days; retain urine; have narrow-angle glaucoma; have severe high blood pressure or severe heart disease. You should also tell your doctor if you have high blood pressure, diabetes, heart disease, glaucoma, thyroid disease, impaired kidney function, or symptoms of an enlarged prostate such as difficulty urinating. Allegra-D is for people 12 and older.

ALLEGRA-D RELIEVES YOUR MOST FRUSTRATING ALLERGY SYMPTOM: CONGESTION.

Why take an allergy decongestant that may not last as long as you want? One dose of Allegra-D lasts twice as long as one dose of the leading over-the-counter decongestant.* Talk to your doctor about Allegra-D. And don't let allergy congestion frustrate you another day.

Get valuable savings @ allegra.com.
For more information call 1-800-allegra.
Please see additional important information on next page.

allegra-D®
fexofenadine HCl 60 mg/pseudoephedrine HCl 120 mg
Extended-Release Tablets

FINALLY, D-CONGESTED.

sanofi aventis
Because health matters

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Aventis Pharmaceuticals, a member of the sanofi-aventis group

* Based on label directions. IRI data as of 5/23/04 Sudafed Maximum Strength Nasal Decongestant (4-6 hour dosage).

Brief Summary of
Prescribing Information as of January 2003

ALLEGRA-D®
(fexofenadine HCl 60 mg and pseudoephedrine HCl 120 mg) Extended-Release Tablets

INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion.

ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.

Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

PRECAUTIONS
General
Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

Information for Patients
Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants. The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

Drug Interactions
Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.

Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT, interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table.

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max\ ss}$ *(Peak plasma concentration)*	AUC_{ss} *(0-12h) (Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

Carcinogenesis, Mutagenesis, Impairment of Fertility
There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a mg/m^2 basis).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 and 4 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

Pregnancy
Teratogenic Effects: Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg. 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 4 and 30 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 150/300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rats produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a mg/m^2 basis. In rabbits, an oral combination dose of 100/200 mg/kg produced decreased fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately 10 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately 15 times the maximum recommended daily oral dose in adults on a mg/m^2 basis.

There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine; this dose produced an AUC of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Nursing Mothers
It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered alone distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

Pediatric Use
Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

Geriatric Use
Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.

The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

ADVERSE REACTIONS
ALLEGRA-D
In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.

The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table.

Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%

Adverse Experience	60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215)	Fexofenadine Hydrochloride 60 mg Twice Daily (n=218)	Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218)
Headache	13.0%	11.5%	17.4%
Insomnia	12.6%	3.2%	13.3%
Nausea	7.4%	0.5%	5.0%
Dry Mouth	2.8%	0.5%	5.5%
Dyspepsia	2.8%	0.5%	0.9%
Throat Irritation	2.3%	1.8%	0.5%
Dizziness	1.9%	0.0%	3.2%
Agitation	1.9%	0.0%	1.4%
Back Pain	1.9%	0.5%	0.5%
Palpitation	1.9%	0.0%	0.9%
Nervousness	1.4%	0.5%	1.8%
Anxiety	1.4%	0.0%	1.4%
Upper Respiratory Infection	1.4%	0.9%	0.9%
Abdominal Pain	1.4%	0.5%	0.5%

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.

Fexofenadine Hydrochloride
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo.

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

Pseudoephedrine Hydrochloride
Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdose is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (6 normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level), were administered without the development of clinically significant adverse events.

In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terfenadine administration.

The effect of hemodialysis on the removal of pseudoephedrine is unknown.

No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 170 and 340 times, respectively, the maximum recommended daily oral dose in adults on a mg/m^2 basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a mg/m^2 basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a mg/m^2 basis).

DOSAGE AND ADMINISTRATION
The recommended dose of ALLEGRA-D is one tablet twice daily for adults and children 12 years of age and older. It is recommended that the administration of ALLEGRA-D with food should be avoided. A dose of one tablet once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY and PRECAUTIONS.)

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Brief Summary of Prescribing Information as of January 2003

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 USA

US Patents 4,254,129; 5,375,693; 5,578,610.

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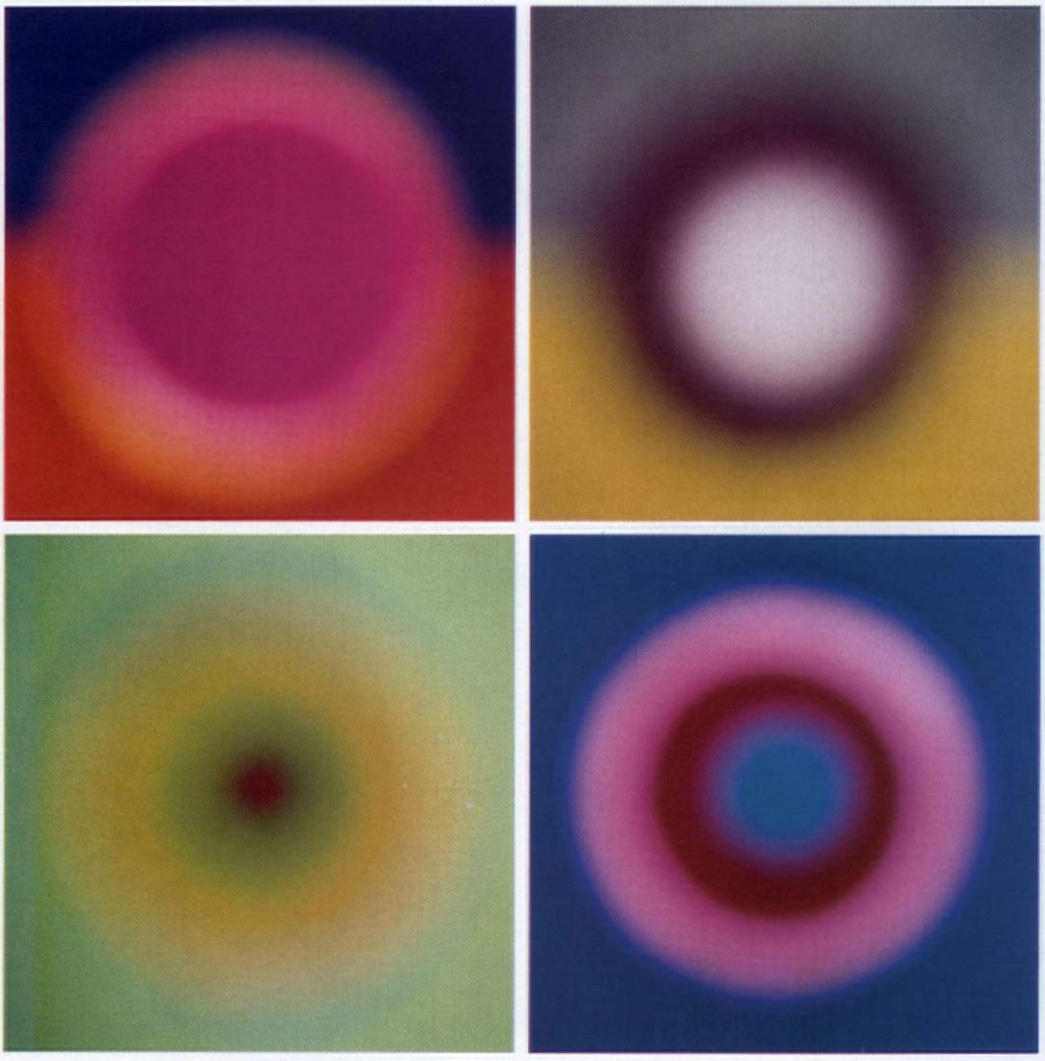
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RING MASTER

USING TRADITIONAL CAMERA WORK, BILL ARMSTRONG CREATES SHIMMERING CIRCLES OF COLOR FROM HIS PAPER COLLAGES

by caroline cunningham



Armstrong's photographs, clockwise from top left: "Mandala 409" (2001), "Mandala 453" (2003), "Mandala 452" (2003), and "Mandala 454" (2003).

Bill Armstrong's photographs transform handmade collages into strikingly modern mandalas. He creates these works by placing scraps of colored paper in careful arrangements and photographing them with his focusing ring set on infinity. This setting, traditionally used to record distant landscapes, transforms the constructions into spheres of pulsating color, like brightly lit passageways in an amusement park that beckon to fantastic worlds.

Many years ago, Armstrong was photographing torn posters in and around New York City, but soon felt the limitations of this often explored subject. He began playing with the focus, creating blurred images that made the original posters dissolve into formless shapes and colors. He then started making collages, which he photographed with the same soft focus using a hand-held medium-format camera and natural light. A teacher of color printing and theory at the International Center of Photography, Armstrong understands how different hues work with, or in opposition to, one another to convey harmony or dissonance. Colors explode out from a central core, indeterminate hues emerge in hazy contours, and the photographs seem to vibrate. The effect is both disorienting and enticing.

In a digital age with computer-enhanced everything, there's a delightful irony to the simplicity of Armstrong's artistic process. The shimmering photographs might suggest the use of a computer, but he prints the images himself in a conventional darkroom. Armstrong speaks of his process as being almost childlike, which is not to imply that it's easy. Far from it.

The influences on Armstrong's work are wide; his conversation touches upon Aaron Siskind, André Breton, Robert Rauschenberg, nineteenth-century mysticism, African tribal symbols of death, and ancient Eastern religion. But there's nothing academic about the photographs; nor is there even a whiff of New Age nonsense about the mandalas. Instead, his images have been distilled until they achieve a kind of sensual minimalism that is very much their own. □

Bill Armstrong's work can be seen at ClampArt, in New York City. 646-230-0020.

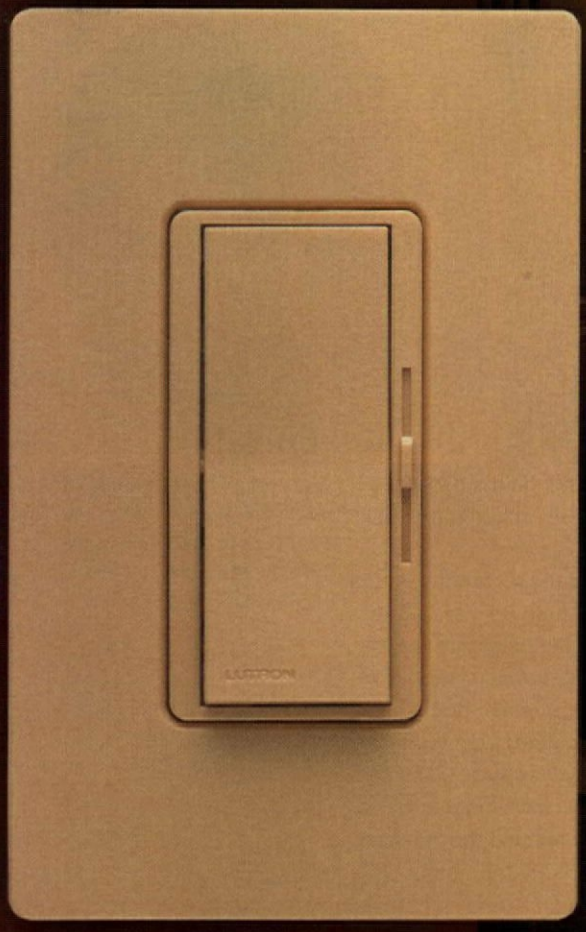
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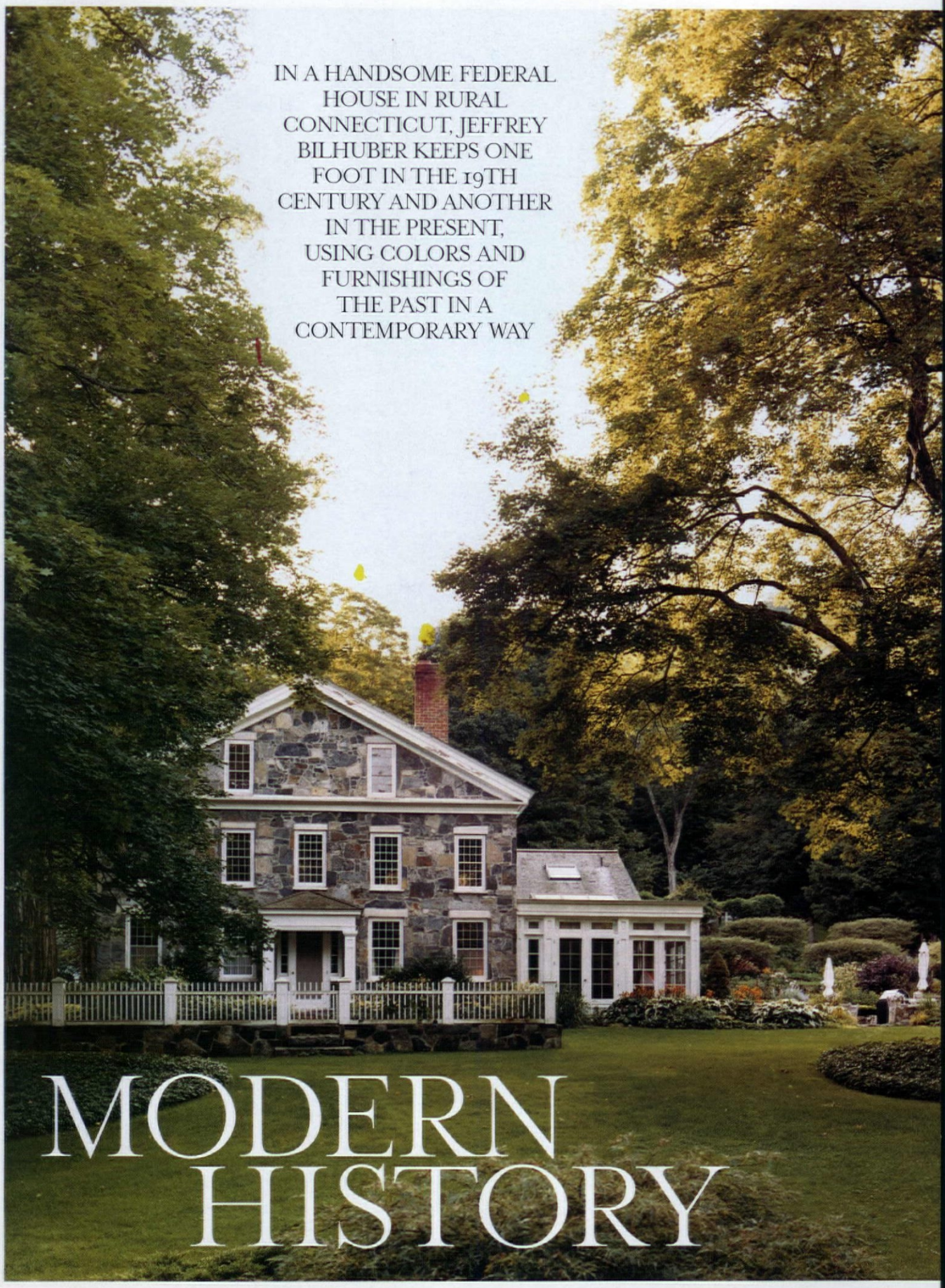


march

House & Garden Celebrates the Beauty and Diversity of Great Design

When it comes to color, our preferences are intensely personal—and intensely passionate. We may know, instinctively, what works for us, but not why. Enter this issue's color expert, designer Laura Guido-Clark, who guides us through the fuzzy logic behind our predilections. A forecaster for brands like Toyota, Samsung, Metro Furniture, Godiva, and Steelcase, she draws on observation and intuition to make sense of what hues we choose. (On her radar, and soon to be on yours: teal, persimmon, and gray.) Here she decodes what the palette of a house says about its inhabitants—and their individual approaches to living well.

All paints: Ralph Lauren. Fabric: Hexagon House chenille, Groundworks, through Lee Jofa.



IN A HANDSOME FEDERAL HOUSE IN RURAL CONNECTICUT, JEFFREY BILHUBER KEEPS ONE FOOT IN THE 19TH CENTURY AND ANOTHER IN THE PRESENT, USING COLORS AND FURNISHINGS OF THE PAST IN A CONTEMPORARY WAY

MODERN HISTORY



TRADE SECRETS
The 19th-century house, opposite page, retains its original stone facade. **FURNISHINGS** In the living room, this page, a banquette was made to fit the window nook. A Danish birch table is paired with Swedish neo-Gothic chairs, both ca. 1830. **FABRICS** Linen shades are by Blanche Fields; Création Baumann's Domino Uno covers the banquette.

PRODUCED BY MAYER RUS PHOTOGRAPHED BY SIMON WATSON
STYLED BY MICHAEL REYNOLDS WRITTEN BY ELIZABETH BLISH HUGHES

TRADE SECRETS
In the living room, a bold Caio Fonseca painting hangs in front of a wall that was custom plaster treated by Aaron Barr Studio. FURNISHINGS The custom-made sofa and chairs join pairs of tables: Queen Anne–style candlestands in the foreground, Mexican drum tables in front of the sofa, and French 20th-century faux bamboo ones flanking it. FABRICS Manuel Canovas's Junko covers the sofa; sofa pillows and armchairs are in a Holland & Sherry wool blend.

Sitting on 40 resplendent acres, the old stone house bears witness to the measured passage of time. Two grand locust trees, believed to be among Connecticut's oldest, tower over the Federal structure. The white picket fence announces that this is a world apart, a universe of family and friends, of lazy weekends.

A young couple fell in love with the place. The outbuildings and established gardens melting into woodland suggested a world they wanted for their two little girls, growing up in uncertain times. "Wow, this is a beautiful place for a wedding," the wife recalls saying.

They called Jeffrey Bilhuber, who had worked on their Manhattan apartment. "When they said, 'We bought the perfect house,' I was a little apprehensive," the interior designer says, but his fears immediately melted. "To turn the corner and see beauty incarnate—you had to catch your breath."

As soon as he recovered his breath, he lost it again: the clients wanted to move in in five months. It helped that they knew exactly what they wanted. "Lots of seating areas," says the husband, who also requested state-of-the-art electronics in the family room. She yearned for round dining room tables to encourage a free flow of conversation. ▷



DARK TRIM AGAINST PALE WALLS IS HISTORICALLY ACCURATE YET STILL SURPRISING. IN THE VAST LIVING ROOM, GROUPS OF SEATING MAKE CONVERSATION EASY



HOW THE COLORS WORK

There is a thoughtfulness to every element in this house. This is a family that has made a conscious decision to unclutter. They've edited to include only the most important objects needed to live life fully. There's meaning and purposefulness to everything selected—especially color.

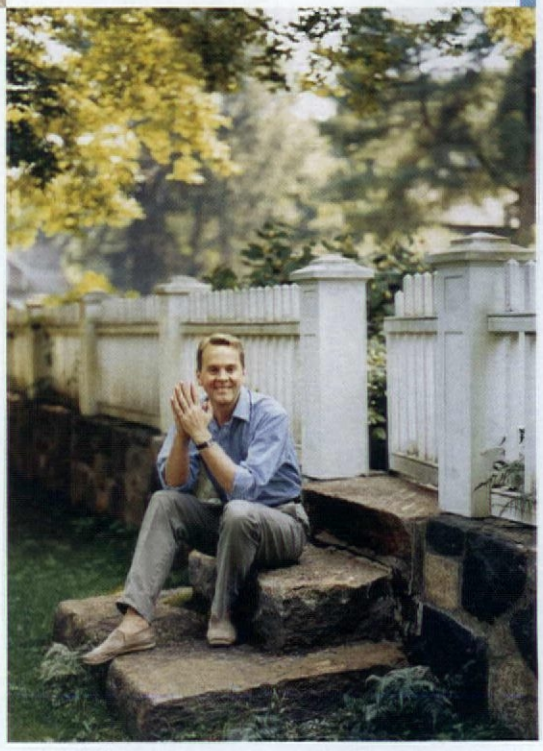
- The palette of layered neutrals appears effortless, yet is a complex and thoughtful opposition of mineral and earth tones. Look closely: Bilhuber deployed the creamiest creams against the richest chocolate, the glossiest slate finish against rough stone walls.
- He also uses vibrant shots of color against more muted tones in a way that suggests you need to be buffered and protected in order to handle the bolder colors. The bright hues almost appear padded, like the pink chair in the context of the pale green bedroom.
- The spare coloration creates airiness. There's room to read between the lines, to hear what isn't spoken aloud. —L.G.-C.

Because of the sensitive renovations undertaken by the two previous owners, Bilhuber's team needed only "to exorcise the previous decorating," which had been suitable for a retired couple, says Jesse Carrier, the senior designer in Bilhuber's firm who oversaw the project.

Only the dining room, the kitchen, and two bedrooms were part of the original 1820s structure. "We didn't want to turn our back on what was there; we wanted to glorify and enhance it, and improve our clients' lives," Bilhuber says. He began by researching Federal interiors, choosing color as the preferred mode of time travel. Dark colors, he says, "were prevalent for trim or millwork because the houses were very smoky." The notion of dark trim against brighter, lighter saturated wall colors seemed startling, even if it is historically correct. That jolt, however, met Bilhuber's goal of "reawakening the house," making it modern. "That was the biggest decision we made, the rather daring use of this saturated color, even though it wasn't daring at all for our forefathers. It was nervy to look backward to move forward." ▷

TRADE SECRETS

Designer Jeffrey Bilhuber sits on the stone steps, right. FURNISHINGS An Ultrasuede-covered Bilhuber ottoman sits in the entry foyer, above. In the family room, opposite page, a custom Bilhuber sofa, chairs, and coffee table are paired with African chairs from Amy Perlin Antiques, NYC. FABRICS Family room walls are in Maya Romanoff's weathered lacquered wallpaper. Shades and solid pillows are in Fiorella, and sofa in Mortisfont, both Rogers & Goffigon.





LACQUERED CRAFT PAPER ON THE FAMILY ROOM'S WALLS AND VAULTED CEILING HELP TURN WHAT COULD BE A DAUNTING SPACE INTO A TRULY WELCOMING ONE





The impact of color starts in the entrance foyer, with its graceful curved stair. Ebonized treads and rails punctuate white woodwork and intensely taupe walls. The ebonized flooring peeking out from the edges of a coarse jute rug draws people into the surrounding public rooms. "It is a house filled with discretion and mystery," Bilhuber says. "It slowly reveals itself to you. Each movement through space adds another layer of pleasure."

The pleasure is pronounced in the double-height kitchen with two fireplaces. A place for congregating, it opens into a solarium that gets use as a play center. Even in the kitchen, Bilhuber used colors, such as saffron and celadon, that reflect the warmth the clients wanted and draw the eye through the house. "This is not a house that needed strong primary colors," he says. "It needed nuances that moved into gear, with the basalt color connecting all the dots."

Both the living room and dining room echo the subtly sensual theme of dark illuminating light. The large living room now embraces four seating areas, including a bay window banquette and, in the

TRADE SECRETS

FURNISHINGS In the living room, above, a Thebes stool sits next to a tree-trunk coffee table, both 20th-century American. In the master bedroom, opposite page, the chairs and sofa are custom; the butler's table is George III; English gondola drawing chair is ca. 1875. FABRICS Holland & Sherry's boiled wool covers the sofa and bedroom chairs. Curtains are in Élitis's Batisde embroidered linen. BED LINENS Calvin Klein.



NATURAL LIGHT NOW FLOODS THE PRIVATE SPACES, INCLUDING THE LOVELY MASTER BEDROOM SUITE. THE EFFECT IS BOTH SERENE AND SEDUCTIVE



center of the room, a large book table surrounded by early-nineteenth-century Swedish chairs, ready for games or casual dining. The Bilhuber team decided to stucco the walls, adding pigment to the plaster, which added depth and warmth to the creamy shade, a technique used throughout the house. The plaster craftspeople from New York's Aaron Barr Studio suggested sealing the living room walls with a water-repellent topcoat, a technique that sloughs off hand prints.

The result is a classic American room. A Caio Fonseca painting hangs on ornamental chains attached to a railing for display flexibility. A Gainsborough lolling chair demands a good book; the English walnut tea table cries out for toasted sandwiches. As Bilhuber notes, the room belongs in a house that says, "If you don't have mud on your boots, don't come in."

The dining room has a fireplace at each end, and a bull's-eye mirror twinkles above each basalt-colored mantelpiece. With two Country Swedish tables and a mixed set of mid-century chairs upholstered in deep brown leather, the room is intimate and extraordinarily seductive. In candlelight and firelight, "it is almost like being on a set with everything blacked out," Carrier says. "The focus is on the faces and the food."

A similar dark palette in the family room, with its vaulted ceiling, translates as cozy. Photographs signal that fun is at hand: what appear to be abstract images with modernist gravitas are shots of tractor seats. The lacquered craft paper on the walls and ceiling converted a formal space into a welcoming one. Despite the sophisticated palette—Bilhuber used a blue-green silk moiré on the windows to counter the upholstery's deep browns and grays—a sense of humor prevails. Drawn up to a low table with a slight lip to contain spills are African perching stools, perfect for little girls.

Upstairs, Bilhuber flooded the private space with light, a decision that makes the bedrooms exquisitely inviting. The master suite, added in the 1920s, beckons children and dogs for breakfast on trays.

Last summer, the family planted vegetables, making their first mark in the garden. This fall, they will host the wedding of some close friends. Life is being lived, and the place is responding. "This house has a sense of history and a sense of continuity," Bilhuber says. "What is successful remains." □

Elizabeth Blish Hughes is a writer based in New York and San Francisco.

TRADE SECRETS

FURNISHINGS In the dining room, above, mahogany Regency-style chairs and contemporary leather ones from Mecox Gardens surround two Country Swedish painted plank tables. In the kitchen, opposite page, Crate & Barrel's Village chair is pulled up to the built-in desk. The cabinetry is custom, with granite countertops. PAINT Dining room stairwell, right, in Pratt & Lambert's Obsidian. TABLEWARE China, Jean-Louis Coquet; stemware, Riedel. See Shopping pages, back of book.





APPLE PIE ORDER

HOW DO YOU BRING VERVE AND VISUAL POP TO A COZY, ULTRATRADITIONAL AMERICAN DECOR? INTERIOR DESIGNER CONNIE BEALE SHOWS THE WAY IN A FOLK-ART-FILLED HOUSE IN CONNECTICUT



PHOTOGRAPHED BY PASCAL CHEVALLIER STYLED BY PETER FRANK WRITTEN BY GREGORY CERIO



In the dining room, a framed penny rug hangs above a server, ca. 1880, that was once part of an Indiana bar. The carved-wood animal figurines are by Pennsylvania folk artist Tim Strawser. A metal-band bowl holds English lawn-bowling balls.





Connie Beale picks up a small and rather lumpy earthenware jar from a side table. "Here she is," says Beale. "This is my client." Though the comment is clearly meant as a compliment, it gives a moment's pause. The rough, gray, naively formed pot, covered all over in a mosaic of bric-a-brac, doesn't immediately broadcast its charms. You wonder how the woman who commissioned Beale's interior design work—an entrepreneurial businessperson putting together a comfortable and attractive home for her husband and three children—might react to the comparison. But then, on examining the pot closely, you begin to get it. The piece contains elements of two classic, though not often seen, types of American folk art—the shard pot and the memory box. The pot's maker had applied odd bits of colored glass and ceramic chips into its surface, along with a host of trinkets: buttons, marbles, a seashell (perhaps a memento of a family vacation at the shore?), little metal bangles, and a tiny white porcelain terrier. "My client is a woman of many parts," Beale explains. "She has lots of interests, and appreciates the unusual. She recognizes the care and love that went into this little jar. I think she wanted to bring the same sense of quirkiness and warmth to her family's home." ▷

TRADE SECRETS

A collection of plaster hatter's forms from a London antiques shop hangs in the sunroom, above. FABRICS In the living room, opposite page, a Brunschwig & Fils damask covers an English Aesthetic Movement sofa. The English armchair is in a Jacques Bouvet et Cie stripe. Large sofa pillow in a Lulu DK floral. Ottoman designed by Connie Beale, covered in vintage fabrics. PAINTS Benjamin Moore. CARPET Designed by Beale for Beauvais Carpets, NYC.


THE STARTING POINT WAS CHERRY RED, THE OWNER'S
FAVORITE COLOR, WHICH INFLUENCED ALL FABRIC CHOICES



HOW THE COLORS WORK

With its celebration of traditional crafts, this house reflects a common yearning today: to become more deeply rooted in the past.

- The colors have a flicker of intensity that gives the rooms an earthy warmth. The earthiness is grounding, and balances out such feminine elements as ruffled lampshades.
- There's something pure and innocent about the blue bedroom that connects to the overarching sense of sweet femininity.
- The library's sophisticated, industrial-strength teal comes as a welcome off note. It's a color to engage with—ideal for a space where you bunker in. —L.G.-C.



Quirkiness is not an attribute generally celebrated in the traditional American interior, where the keynotes are solidity, dignity, and modesty. And in many ways the decor in this house in Greenwich, Connecticut, is no exception. Beale and her client filled the rooms with handsome, well-made American and English case furniture and tables. The chairs are large and amply cushioned, and arranged to foster a sense of communion. The difference comes in the fact that, here, the little things lead the large. Intricate motifs and small details in the owner's collection of folk art—patchwork quilts, penny quilts, checkerboard rugs, notched tramp art pieces, delicate scissor work called *Scherenschnitte*—suggested the grander motifs in the upholstery, curtains, rugs, and millwork. "The decor is about taking an American craft form and reinterpreting it," says Beale. "You begin with a simple element and turn it into something much more sophisticated."

TRADE SECRETS

Beale, pictured above, designed a neo-Gothic set of bookshelves in bright teal for the library; a section swings open for a passage into the bedroom. FABRICS The Italian daybed is covered in a Christopher Hyland corduroy stripe. The red pillows, as well as the curtains, are in billiard cloth. RUG By Beauvais Carpets. PAINT A custom Benjamin Moore mix. ACCENTS Lampshades, designed by Beale, custom-made by Button, LLC.

The dialogue between folk art and decorating is evident throughout the house. Tramp art led Beale to choose a rickrack-patterned upholstery for wing chairs in the living room. That fabric, in turn, suggested the use of a layered ribbon motif rug from Beale's collection for Beauvais Carpets. In a sitting room off the kitchen, a bobbin chair, whose lathe-carved supports resemble stacked beads, is echoed by the file of slim drawers and circular details on specimen cabinets from England. Framed *Scherenschnitte* in the powder room prompted Beale to design the Carpenter Gothic sink surround. The star pattern in a handmade rug is repeated in a stenciled frieze in the pantry.

Objects and materials are reused and reinterpreted all over the house, in a way that is in itself almost a form of folk art. Painted juggler's Indian clubs make a wonderful sculptural arrangement on the living room mantelpiece; plaster hat forms





(over which boiled wool was once molded to make headwear) create a surprising display in the sunroom. In that space, Beale turned two Corinthian doorway columns into lamps. In the library, she used billiard table felt for the curtains, while the draperies and sofa slipcover in the master bedroom are made of a quilted white cotton you'd expect to see as a coverlet.

The owner clearly decided to give free rein to her own quirkiness in the use of color. The bedroom is a sight to behold, with classic forms and homespun motifs—star patterns, a pinwheel carpet from Beale's Beauvais line, a turned-post bed—enlivened by bouncy blues, brilliant white, and an almost shocking raspberry hue on the bed frame. "We wanted to take typical fabrics and materials and use them in a different way," says Beale, "so the room would have a sense of timelessness, but pop."

Downstairs, Beale indulged the owner's love of red. "Not just any red," says Beale. "Cherry red." The hue, with slight variants, appears in upholstery, carpets, wall covering, and paint. It's not the red of passion and lipstick, but rather that of candy apples, carnivals, fire trucks, and the Fourth of July. It gives the rooms warmth and energy, a feeling at once comforting and jazzy. The decor is an eye-opener for those who consider classic American home furnishing to be quaint, staid, or even stale. As Beale and her client show, the fun was there all along. □

TRADE SECRETS

FABRICS A Ralph Lauren vintage plaid covers the walls of the powder room, above. The wall covering in the master bedroom, opposite page, is Strié Stripe; the sofa is in Oak Leaf matelassé, both F. Schumacher & Co. SINK Beale created the surround; hardware from Herbeau Creations. BED By Stephen Plaud; linens from Lynnens, Greenwich, CT. RUG A Beale design for Beauvais Carpets. See Shopping pages, back of book.

THE DECOR IS FAULTLESSLY CLASSI



BUT A SHOCKING **RASPBERRY BED** GIVES IT A FRESH SPARK



DEFINING MOMENT

BENJAMIN MOORE USES TEN ACRES IN NEW JERSEY AS THE ULTIMATE PROVING GROUND FOR PAINT

If you stumbled upon this bizarre pasture in Flanders, NJ, you'd think you discovered an outré art installation or perhaps a new form of solar panel technology. But it's neither; it's the Benjamin Moore Exterior Exposure Station, where the venerable paint manufacturer tests its products the reliable way: outdoors, buffeted by the elements. Neighboring the company's laboratory, the ten-acre test farm contains 20,000 panels covered with paint, varnish, and stain and tended by three full-time staffers. It's also the perfect place for Benjamin Moore to vet its competitors' wares with discreet side-by-side analysis. Why New Jersey? "We get a nice variety of weather that's quite stressful to the paint and wood," explains Carl Minchew, director of color technology. After studying the test results for more than ten years, Minchew offers this pearl of painting wisdom: "First and foremost is surface preparation. Don't just put on a fresh coat. Painting should be the third or fourth thing you do, not the first." —DAN RUBINSTEIN

PHOTOGRAPHED BY THOMAS LOOF







NOT SO BASIC BLACK & WHITE

The Bel Aire collection in the Ralph Lauren showroom puts 1940s Hollywood in focus

PHOTOGRAPHED BY THOMAS LOOF WRITTEN BY JEN RENZI



TRADE SECRETS FURNISHINGS Georgian-inspired Bel Aire dining chairs are pulled up to an Italianate dining table in coordinating polished black finish, this page. A Regency-style china cabinet, opposite page, is detailed with figure-eight mullions and a contrasting white interior. FABRICS Side chairs are upholstered in Beachgrass linen and punched leather; armchair in Arcady Stripe. Curtains are white shantung silk. HARDWARE Chrome spear finials. All Ralph Lauren Home.



Glossy lacquer and met



Ralph Lauren knows how to spin a yarn. In his hands, a cut-crystal goblet invokes a jubilant meal to celebrate a best friend's new country home. A flirty silk charmeuse evening gown is not simply a dress but a story, that of a dewy ingenue blushing faintly as she prepares for a movie premiere. Ralph Lauren's designs are like film stills—freeze-frame moments that suggest a larger narrative, one you want to step right into.

Given the designer's cinematic approach, it's no surprise that the screen has been a favorite source of inspiration. Witness Bel Aire, an elegant new suite of furnishings, linens, and dishware that Ralph Lauren Home will debut this spring. The offerings evoke the attention-seeking glamour of 1940s Hollywood via sleek ebonized finishes, tailored tone-on-tone upholstery, and a panoptic attention to detail. Dainty nailheads trace the curves of a tufted-back club chair kitted out in striped linen. Polished black picture-frame moldings bracket an armoire's crisp white linen-covered doors. An obsidian line of ribbon frames the organdy insets embellishing crisp European shams.

To launch the line, the designer dreamed up a series of residential vignettes in the company's New York City showroom—the home decor

TRADE SECRETS

FURNISHINGS The plush tufted Clivedon bed, this page, is paired with an Oliver chair and a Bel Aire armoire faced in white linen panels. A Boom Arm lamp and Bel Aire club chair are placed near a polished-nickel bedside table, opposite page.

FABRICS Chair, opposite page, upholstered in White Plateau Chevron; walls in Arcady Stripe in White. Oliver chair, this page, in Spectator Stripe.

finishes bring panache to a room decked out in pinstripes





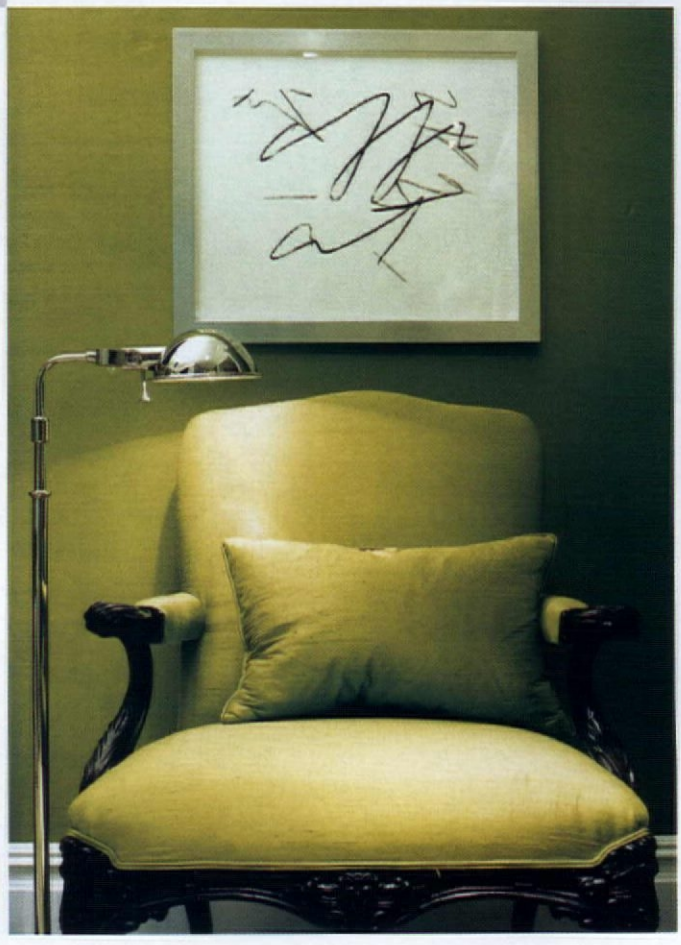
equivalent of the fashion runway. Styled after an urbane Hollywood retreat, the temporary installation proved to be the kind of place where you might have found a silver-screen starlet draped on a silk-covered settee or retouching her lipstick in a Georgian-inspired mahogany mirror. Maybe you'd have caught a tuxedo-clad gent pouring himself a martini (or three), careful not to flick cigar ash on his linen-upholstered chaise longue. Nor would it have been a shock to see a rollicking crew enjoying photographs of Hollywood legends by Slim Aarons and Victor Skrebneski from the comfort of dining chairs with filigree carving.

Insistent jolts of color balanced the statement-making palette: a cashmere throw in regal purple, the citron silk shantung lining a bedroom wall. The effect of these vibrant off notes suggested what 1930s moviegoers must have felt when they witnessed the splendor of Technicolor after years of being weaned on grisaille. The stately Bel Aire suite is destined to find similarly awestruck fans. After all, this is drama, baby. □

Grant Spectator bone china in black and white is set on a Saunders ceramic charger in gold, left. New Kings sterling silver, Glendale crystal wineglasses, and Ajour linens round out the place settings. ■ The wall behind a Clivedon filigreed chair is covered in matching lime shantung, below. Victor Skrebneski's *"Twombly Letters"* is above a polished-nickel pharmacy lamp. ■ Bel Aire bed with nailhead trim, opposite page, dressed with Bel Aire duvet and Marlene floral sheets.

HOW THE COLORS WORK

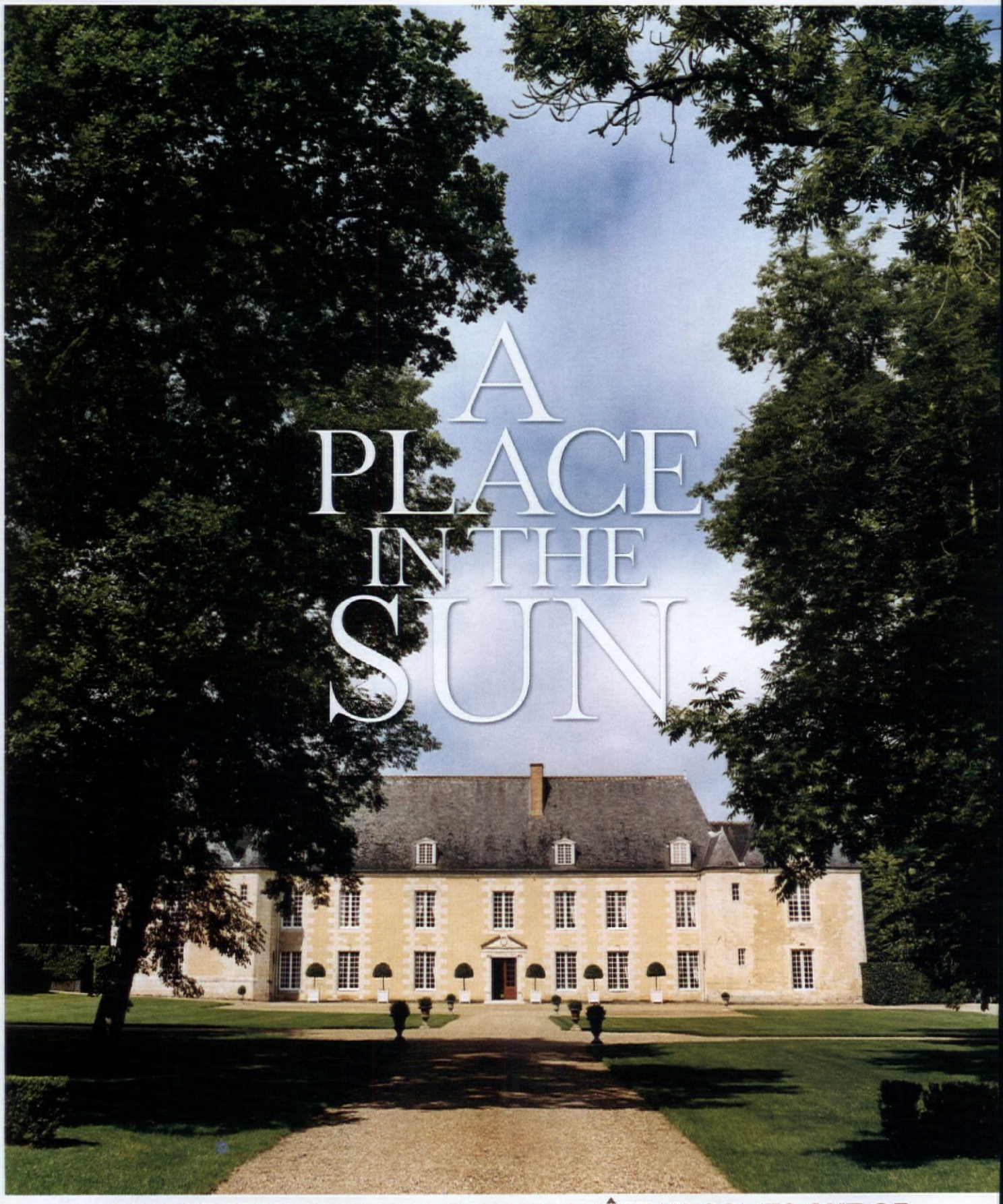
- This stark use of black and white is entirely glam. The pared-down coloration allows you to focus on form—from the deep upholstery and perforated leather to the carved wood chairs. When you're not mesmerized by strong colors, you can zero in on details. You're left with what the brand stands for: comfort, understated elegance, a sense of luxury. This is a really smart strategy for a showroom.
- Accent color is used very purposefully here. A black and white room might not work without color. It provides a sense of pause. The jewellike hues—green, purple, yellow—draw you in like a ring on a finger. Mirrored surfaces, such as chromed finishes and the gold-rimmed plates, operate in the same way.
- At home, people tend to shy away from such an unrelenting use of black and white because of its severity. The world is so filled with extremes that we like to avoid that in our private world. But black and white works so wonderfully in small doses, as is evident here. —L.G.-C.



An exuberant jolt of citron silk shantung counters the graphic play of black and white, providing a sense of pause



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY PASCAL CHEVALLIER WRITTEN BY JEAN BOND RAFFERTY

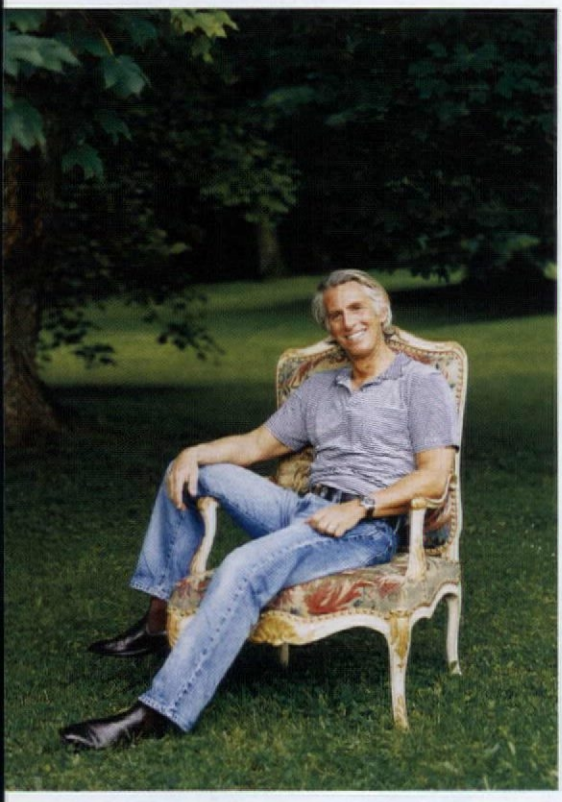


A PLACE IN THE SUN

A FADED 17TH-CENTURY FRENCH CHÂTEAU COMES OUT OF THE SHADOWS, THANKS TO ITS PERFECT BONES AND SUPERB WORK BY TIMOTHY HAYNES AND KEVIN ROBERTS



A view from the gardens to the front facade of the château, opposite page. Many of the building's original architectural details, such as the entry's pedimented door frame, this page, remain intact.



TRADE SECRETS FURNISHINGS Kevin Roberts, left, paired 18th-century Louis XV chairs with Moroccan-style tables in the garden room, opposite page. FABRICS Chairbacks in Christopher Norman's Ascot Plaid, with seats and arms in Rogers & Goffigon's Bechamel. The built-in sofa has cushions in Manuel Canovas's Tivoli chenille, and decorative pillows in Clarence House's Point de Hongrie. WALL PAINTING Lillian Heard Studio. For more details, see Nuts & Bolts, back of book.

The decorative scenario usually begins like this: client finds a house, then calls on a decorator to transform it into a dream home. But in this case, the decorator himself was the first to be captivated by a delightful French château that a longtime client and friend had inherited. Heavily involved in horse racing and competitive show jumping in the United States, and possessor of three substantial homes there, the equestrian bachelor felt that another home abroad didn't fit into his busy schedule. He sent Kevin Roberts of New York design duo Haynes-Roberts to check out the condition of the property, with the idea of selling up.

There are châteaus and then there are châteaus. Some, like those of Loire Valley renown, possess hundreds of rooms and thousands of acres. Nestled in 250 acres of the Vendôme region, this particular château was already the envy of its chatelaine neighbors for its seventeenth-century proportions and bijou size (by château-set measure) of only 30 rooms. Roberts was immediately bowled over. "The house is spectacular because it is only one room deep, in an enfilade, so that sun and light stream in from both sides," he says. "And there is total symmetry, from the large



IN THE NEWLY CREATED GARDEN ROOM, DECORATIVE PAINTINGS ON THE WALL AND ON THE RAFTERS GIVE THE SPACE AIRINESS AND A WHIMSICAL DELICACY

TRADE SECRETS FURNISHINGS **The dining room's 19th-century English pedestal table is surrounded by Louis XVI armchairs in their original petit point tapisserie, from Flore Antiques, Paris. Two Haynes-Roberts-designed chairs at the ends of the table are covered in Christopher Norman's Sienna silk. LIGHTING The gilded Italian chandelier is ca. 1800; Louis XV sconces, from Galerie Captier-Barnes, Paris. ACCESSORIES The table is set with French 18th- and 19th-century gilded glassware, silver, and porcelain.**

ponds on either side of the front drive to two dovecotes in the front courtyard."

Roberts enthusiastically reported to the owner on the château's rare elegance and charm. He did have to add, "Part of a roof is beginning to collapse, and, of fourteen bathrooms, only one works. But if you can hold on, I can deal with all that." Today, he admits, "I kind of twisted his arm, but it piqued his interest. He was a good sport and said, 'We'll start slowly.' "

Haynes and Roberts began shoring up the roof, repairing the facade, and making other improvements. In the park, the two water basins were realigned, and what is arguably one of the world's most enchanting swimming pools—an octagonal design, behind the stables, with a view of the village church steeple—was put back into sterling shape. The major structural change was the creation of a garden room from a dark space. Haynes and Roberts enlarged a niche, gave it a tall, elegant window, and planted bountiful pink rosebushes outside to provide a perfect perspective.

Meanwhile, Roberts, who has an advanced degree in anthropology and speaks French, was meeting the neighbors and the insider sources—including upholsterers, cabinetmakers, and estate managers—that chatelaines always seem to have up their sleeve.

The owner, who periodically made short visits, was warming. The château was beginning to feel like home, and home for this impeccably stylish gentleman, who had been brought up in some of the grandest houses in America and has an extensive knowledge of





RESTORED WOOD PANELING LENDS HONEYED WARMTH TO THE FORMAL LIVING ROOM AS WELL AS TO THE WORKING KITCHEN



TRADE SECRETS The living room, this page, and kitchen, opposite page, retain their original 18th-century wood paneling. **FABRICS** The curtains and custom sofas at the far side of the living room are in Damas Chinois; the Louis XV chairs adjacent to them are in a goffered velvet, all from Clarence House. **CARPET** Designed by Haynes-Roberts, fabricated by Stark. **ACCENTS** The 18th-century French chandelier is from Jean-Francois de Blanchetti, Paris.

antiques, meant pulling out the stops and filling the interiors with fine furniture and precious fabrics. The project moved into high gear.

The brief was grandeur, spelled out in gold and gilt and shimmering shades of regal reds and purples. Roberts shopped at the Parisian *antiquaires* and the dealers in the area. Serious signed furniture, such as a pair of Louis XV fauteuils covered in an original tapestry on a theme from *The Fables of La Fontaine* and an important eighteenth-century walnut Regency commode, was sent to the château for the owner's approval, or photos of pieces were sent to him in the United States.

Chandeliers were high on the list of desirable decorations. "I bought twenty-two," Roberts says, "more chandeliers than I had bought all together for any single project." The large antique crystal model in the drawing room arrived in its original eighteenth-century crate, complete with the winch needed to lift it to the ceiling.

The most famous family in the château's history was probably the eighteenth-century du Bellays, whose ancestors included a general, a cardinal, and a Renaissance poet. The most practical owner was the cosmopolitan Jean Caracciolo, in the 1960s. "He turned it from a dilapidated château into one that Parisians and Americans could live in," Roberts says. The beautiful boiseries are a legacy from him. He commissioned Venetian craftsmen to renovate the originals by finishing the drawing room's oak boiseries with a special wax and painting the paneled dining room in a soft, gray-green-blue wash. Time had taken its toll. Haynes-Roberts brought in its own team from New York to restore the boiseries. The drawing room gleams with warm-hued paneling in the golden shades of the silk brocade curtains and sofa upholstery. ▷



HOW THE COLORS WORK

The key word here is romance, expressed in a palette that hints of buttoned-up intrigue. The colors—coral, deep blue, sage green—feel truly loved and carefully worn. This house is a study in aging gracefully, which the designers accomplished by juxtaposing new and old, pure colors and faded hues.

- The living room's wood paneling is offset by shades of blue and gold. The two elements are in perfect balance, conjuring both grandeur and intimacy.
- Take the guest bedroom's regal purples vis-à-vis the inky grisaille—a contrast of the sensual and the literal. Purple has become a bit of a sleeper hit. I'm seeing it used in a more sophisticated manner, mixed with dark notes so it becomes almost shadowy, like this. Purple is no longer a one-liner. —L.G.-C.

The air of formal luxury—so desired by the owner, who urged, "Fancier, fancier," as the work progressed—has resulted in sumptuous splendor. Yet it is more than matched by another decorative imperative: comfort. "There might be beautiful eighteenth-century chairs that look like they are up on little toothpicks to give personality and quality to the rooms, but there are always overstuffed pieces to sit on," Roberts says. A love of animals—three dogs wander in and out—assures a relaxed country ambience, which is reflected on the walls in sporting pictures.

During the eight years of the renovation, the owner retired from show jumping competition and turned to breeding. In France, he discovered an equine passion among his neighbors as compelling as his own. He brought some of his horses over, entered them in European horse shows and race meetings, and now spends five months of the year here. The château has become his favorite home, a place for entertaining both new and old friends. What the French like to call *douceur de vivre,* the sweetness of a dream château life, has made another conquest. □

Jean Bond Rafferty is a writer in Paris.





For information about where to buy the teapots and coffeepots on these pages, see Shopping pages, back of book.


s varied, and elegant beyond measure


and colorful. The coffeepots are just a

Nesting Instinct

This spring, Isaac Mizrahi spreads hi



The designer shows off his Daisy cotton tablecloth, $25 for 70-inch diameter. Squares, a multicolor rug, comes in four sizes, $15 to $100. Steel wall clocks, available in pink or silver, $20 each. ■ Warm bolster, $15, left. Mercury glass ball lamp with pink shade, $25. Folding tray table, $50. Oversized vase, $25. Vinyl place mats, $2 each, framed and hanging on the wall. All by Isaac Mizrahi for Target.



Fashion designer Isaac Mizrahi is expanding his anticouture crusade. He's launching another affordable line for Target, but this time he's producing plates and lamps instead of shoes and skirts. "It's not a real leap," he says of his home collection. "To me, design is everything. It can make me instantly depressed or instantly happy. This is my opportunity to bring it to a very large audience. If I get it right, I can help a lot of people."

Inspired by legendary interior decorators such as Sister Parish and Syrie Maugham, Mizrahi has produced a contemporary collection marked by bold colors, powerful graphics, and clean lines. In his view, it's his interpretation of classic. "I'm trying to be an editor more than a designer," he says. "Classic, to me, is an evolving thing. It's my duty to act as a sieve."

And while he hasn't ruled out doing a pricier collection in the future, he hates dwelling on the requirements of so-called good taste. "I don't feel there's any time in this world for good taste," he says. "I want to encourage people to go with their guts, to surround themselves with things that give them energy and lighten their load." ▷

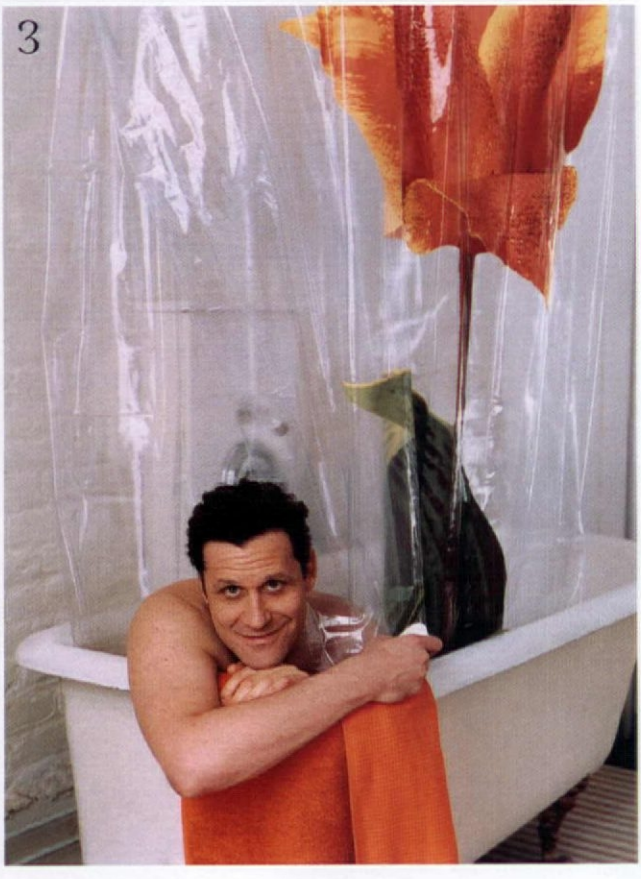
PRODUCED BY MELISSA FELDMAN PHOTOGRAPHED BY THOMAS LOOF WRITTEN BY DAN RUBINSTEIN

wings with a new home furnishings collection for Target







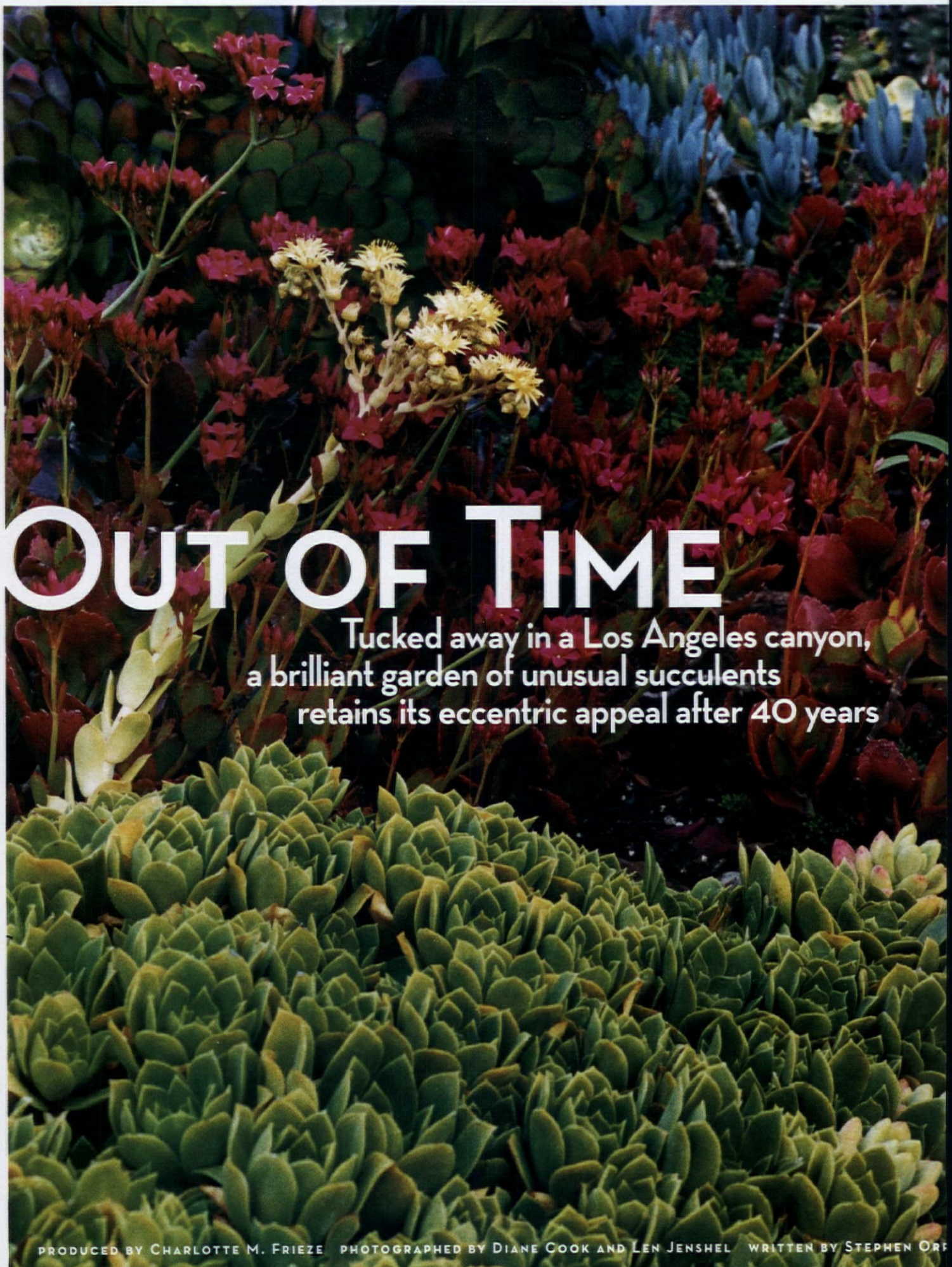




This page: **1** Lacquer tray, $20. Orange dinner plate, $5. Poppy salad plate, $4. Napkin, $4. Napkin ring, $6 for four. Small tumbler, $2. **2** Travel clock, $10. Set of lacquer boxes in a tray, $25. Bentwood table, $25. **3** Mizrahi takes to the tub. Tulip shower curtain, $15. Bath towel, available in orange and five other colors, $10. **4** Blue/lavender coverlet, $100 for full/queen set with two shams. Lavender jacquard sheet, $25 for queen. Topstitched and ribbon pillows, $20 each. Blue Camellia pillow sham, sold in a set of two with blue striped duvet, $80. End table, $100. Table lamp, $20. Four-drawer storage box, $25. Vase, $13. ■ Opposite page: White charger and Purple Daisy porcelain bowl and plates, $2 to $7 each. Napkin, $4 each. Large tumblers, $3 each. Candleholders, $10 for a set of two. Stainless flatware, $30 for a 20-piece set. Mercury glass vase, $10. All by Isaac Mizrahi for Target. See Shopping pages, back of book. □



Floral and geometric motifs in
vibrant colors set against white give
a delightful punch to any interior



Out of Time

Tucked away in a Los Angeles canyon, a brilliant garden of unusual succulents retains its eccentric appeal after 40 years

PRODUCED BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY DIANE COOK AND LEN JENSHEL WRITTEN BY STEPHEN ORR



In Abby Sher's garden, a broad range of succulents provides a vivid display of year-round color. The tapestry of ground-hugging succulents includes green echeveria, red-tipped sedum, and magenta-flowered crassula. Blue senecio forms a backdrop to the composition. Even though succulents are dry-area plants, they appreciate the moist coastal air of this garden.

Abby Sher's house and garden are in a bit of a time warp—and that's something she relishes. The simple cedar ranch house was built in the 1940s, and the eccentric garden of succulents was added in the early 1960s. "Coming home is like going back through a tear in reality," she says. Considering that Sher has owned the house for under ten years and the area is known as a place where modest dwellings are often torn down, her contentment is surprising and refreshing. Happily for the garden, she has turned out to be the perfect caretaker, eager to make only the most necessary alterations to this strangely beautiful landscape.

About the only thing that changes on this property is the famously unstable earth itself. "A geologist once told me that the Pacific Palisades want to be flat," she explains, and judging from the frequency of landslides, the hilly terrain here seems determined to accomplish just that. But it was this very instability that inspired the garden. The previous owners, Boyd and Mary Ev Walker, started planting a garden to help retain the slope after a major landslide in the early '60s. Boyd, a marine biologist who brought a scientist's love of plant families to his garden, chose succulents, a fairly unusual decision at the time. Sher assumes that he was practical enough to realize that plants requiring little water would be easier on the semipermeable shale bedrock on which the sloping garden rests, but she enjoys wondering if "the colorful plants didn't also remind him of the sea floor." ▷



Contrary to the common view, succulents, with their bright flowers and foliage that changes color from summer to winter, offer a broad range of seasonal interest

The main plant border is sited in an arc next to the property's only lawn. Green rosettes of aeonium, blue senecio, and orange-flowered aloe fill out this section of the bed under a coral tree. Prized species and a few cacti are kept in pots under the pergola, where they can be appreciated fully. The gap in the trees frames a view of the ocean and, on clear days, Catalina Island.



By arranging the plants in bold groups, you save the garden from being an assemblage of collectibles



The collection numbers more than 2,000 species, most of them planted by the Walkers. Some of the plants (none of which came from pots larger than five gallons) now tower over the garden's twisting paths. As with many California gardens, the layout responds to the site's topography, so there are no formal architectural elements such as walls or hedges to interrupt the flow. The structure of the garden comes from its major plant groups, like the sturdy dragon trees (*Dracaena draco*), sculptural tree aloes (*Aloe barberae*), and impressive stands of aeonium. The garden's unifying elements are the steeply stepped packed earth and stone paths that crisscross its main slope between the curving driveway below and the small flat lawn up by the house. The stones that mark the edges of the paths and the terraced beds were collected by the Walker family in the area or on various trips.

Many gardeners do not realize how much succulents can contribute in the way of color or form, nor are they aware of the dramatic seasonal variation in leaf color and bloom. The colors intensify at Sher's favorite time in the garden, midwinter. "It's hard to describe the color range," she says. "The leaf color ranges from bright green and yellow to orange and silvery blue. The toyon bushes get their berries, the poinsettia trees and aloes bloom, and then the

In the main border, above, succulents are grouped tightly together in a crazy-quilt style. The planting is accented with rocks that were collected decades ago from the Walkers' travels and from the nearby hills. Vertical plants, like the brilliantly red coral tree and a green columnar euphorbia, break up the horizontal composition. ■ A bench sits under a heavy-limbed dragon tree (*Dracaena draco*), opposite page, next to a brick patio. A golden barrel cactus (*Echinocactus grusonii*) is one of the few true cacti on the property.





Packed earth and flagstone paths wind up the sloping garden to the house, left. The simple cedar home was built in the 1940s and retains its rustic charm. Some of the original plantings from the 1960s are almost 30 feet tall, including the Dr. Seuss–like *Aloe barberae*. A host of other colorful aloes grows lower to the ground.

One of the most versatile succulents in the garden is echeveria, opposite page, used here as ground cover. These Mexican plants show a wide range of color and send up long-lasting flowers on curved stalks.

The informal layout of paths and steps and the absence of garden ornament help contribute a timeless quality to the place

erythrina trees blossom." Sher also appreciates Mary Ev Walker's design, which relies on patchworks of plant species set out much like a Gertrude Jekyll perennial border. But in this case the beds also hold giant columnar euphorbias and shaggy nolinas, which act like pieces of modernist sculpture.

Although succulents have a reputation for being low-maintenance, they still need attention. Deadheading, weeding, and editing of old or overgrown plantings become doubly important when there isn't a harsh winter to come along and wipe the slate clean. Sher does a lot of this work herself, but she also relies heavily on a gardener, Nicolas Rubio, who contributes eight hours of work a week. Rubio has worked on the garden since the Walkers' time. "I think of it as a joint project," Sher says. "We both get so excited when something new or unexpected happens here." More serious work has to be done to prevent landslides, particularly above her property. Springs run throughout the slope, contributing a lot of charm but also a lot of instability. A long-term plan is under way to remove debris from recent slides, compact the soil, and put it back in a way that will discourage future slides. An impact wall is also being constructed up the canyon, all part of the Sisyphean task going on up and down the shifting California coast.

Sher named the nearly two-acre property Modelo Shales, after the stone on which the garden sits. Perhaps because of its fragile geology, she tends the garden with an air of someone who doesn't feel it is entirely hers. "I feel I was fated to come here," she explains. "I think of myself as a steward, and I work hard to maintain the garden." Her diligence and humility are a good part of what has made her stewardship here so successful. □





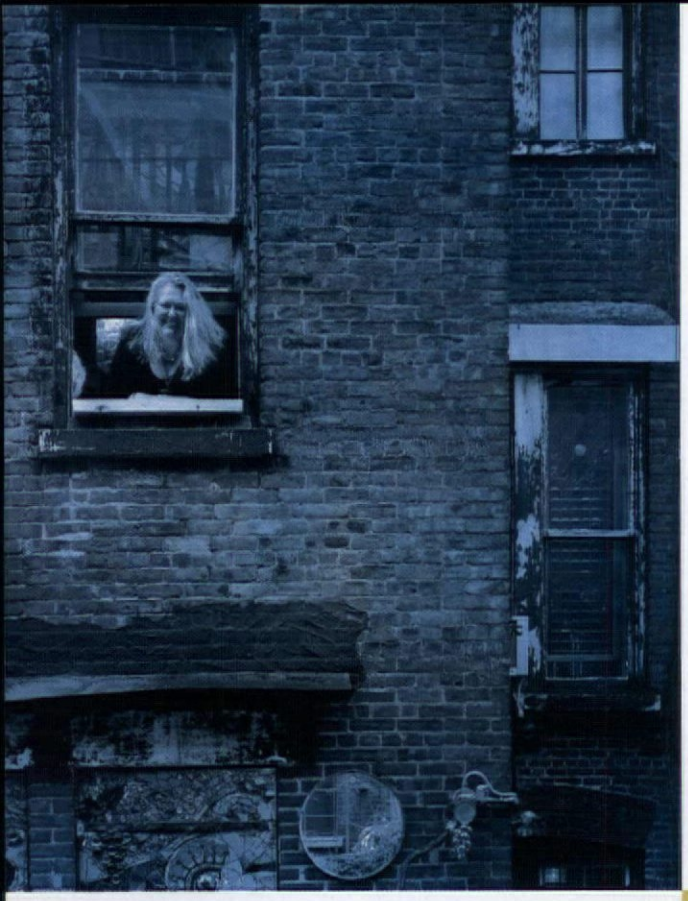
BIJOU THEATER

VIVID, DRAMATIC, AND PLAYFUL COLOR RUNS RIOT IN THE MANHATTAN APARTMENT OF JEWELRY DESIGNER RENEE LEWIS

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY MARTYN THOMPSON WRITTEN BY MARY TALBOT



Atop a painting by William Hale Carpenter is a selection of Lewis's jewelry, opposite page. Each one is made by hand, using pieces of vintage jewelry. ■ One sitting room's centerpiece, this page, is a table with a faux marble finish by Lewis and her husband, Michael Spirtos. It is topped with a mirrored pedestal and carved wood figure. A '60s Italian chair and ottoman sit in front of a leaded-glass cabinet, an artist-made piece from the '70s. Paint by Benjamin Moore.



Renee Lewis is a maker of fine jewelry who is known for the exquisite confections she fashions from old gemstones that she disassembles and reworks into utterly original pieces, such as the signature "shakes"—vintage vessels filled with Georgian, Edwardian, and Victorian diamonds, excised from their settings—that she sells at Barneys. Lewis procures thousands of antique settings a year to fuel her craft. "When I buy a piece of jewelry, I don't see it as it is," she explains. "I see what component I want. Every piece takes a different direction." Decorating her New York apartment, she says, has involved exactly the same process: constantly, voraciously collecting old things and reworking them into something new, something that dazzles the eye and gratifies the mind.

The urge to create runs like a charge through Lewis's being. It informs everything from the effusive, almost tickled way she describes her home to her nearly round-the-clock output. Her apartment is not a place to sit around, because neither she nor her husband, artist Michael Spirtos, ever sits around. Every square foot of the place explodes with the couple's inventiveness and acquisitions—assemble-it-yourself acrylic light fixtures sold at craft stores in the 1960s and early '70s, faux leather chairs, sculptures and mirrored furniture the two designed and made together—all set against a vivid backdrop of color.

Color, says Lewis, is her number one criterion: "Everything has to be colorful, and if it's not, I make it colorful." Her apartment ceiling alone has five shades of orange and lime. The decor is constantly being added to and tinkered with. "Something can have a great form, but if it's not exactly what I want, I make it so. I've done it my whole life."

From the age of 5, Lewis has trawled flea markets and bid at church auctions, where her good Aunt Marion would sip coffee, eat pie, and write checks—$15 for a box stuffed with old jewelry, $17 for a set of French cut-crystal flasks with sterling tops, $3 for a box of embroidered linen. "I'd take the jewelry apart and make beaded curtains," Lewis says, "or hand-stitch the linens into fancy clothes for myself."

Later, in the '70s, Lewis became a dealer in antique architectural details. "It was a great time to be a picker," she says. "I'd knock on doors and buy things from people: stained glass, beveled mirrors, bar backs,

TRADE SECRETS Lewis, left, looks out a window of her New York home. **BEDDING** In a guest bedroom, below, Shifman mattresses are covered in Pratesi linens and striped comforters from Neiman Marcus. **FURNISHINGS** In the living room, opposite page, sit leather chairs and an ottoman from Studio Italiana, Asheville, NC. Lewis painted the psychedelic "days of the week" chest of drawers in the corner. **ACCENTS** The hanging Lucite lamps are do-it-yourself '60s pieces. Cast-iron sculptures, by Lewis and Spirtos; mosaic pedestal, by Tim Campbell; large painting in corner, by Rolf Scarlett.



EXCITING AND ENERGETIC, THE COLORS CONVEY A SENSE OF CREATIVITY AND BOUNDLESS OPTIMISM


MONDAY
TUESDAY
WEDNESDA
THURSDAY
FRIDAY
SATURDAY



TRADE SECRETS In the garden, above, mosaic-top tables, found at NYC's Chelsea flea market, are paired with '60s iron "Love" chairs and '70s wire chairs. Lucite grapes hang in a corner. **FURNISHINGS** The Lucite-and-oak table and chairs in the guest suite kitchen, opposite page, were found at NYC's Triple Pier Show. IKEA cabinets are fitted with vintage pulls. A '20s German chandelier hangs alongside a '70s acrylic light. **RUGS** The Company Store. See Shopping pages, back of book.

everything." But the twinkle of art glass caught her eye like nothing else, and that passion eventually transformed into a passion for gems.

Lewis's home is like an overpacked jewel box, brimming with faceted surfaces, glittering corners, and eye-popping pigment. The apartment itself is a sort of collection—an amalgamation of five rental units in two adjoining nineteenth-century brownstones on Manhattan's Upper West Side. Lewis took the first one when she moved to New York from Ohio in 1980, on her 30th birthday, and today the home includes an office, a "guesthouse," a storage space, and two living quarters—one for herself and one for Spirtos.

The Tiffany and Victorian windows that Lewis amassed during her antiques-dealing days are now placed in friends' and family's homes. Lewis treasures the aqueous New York light too much to install the dark glass in her spaces. But walls, doors, and windowsills are encrusted with jewel and art-glass mosaics of mind-blowing intricacy. A guest bedroom burbles with celestial nudes painted by the late artist William Hale Carpenter. "His wife told me he was on hallucinogens when he worked," Lewis says. "That's why the detail and colors are so extraordinary."

If there is a grand scheme to her decorating, says Lewis, it is indeed rooted in a 1960s aesthetic: "I'm an old hippie. That was my time, but I was too poor to have great original art from the period. I collected posters and madras bedspreads. When I could afford to, I began to acquire pieces from the period that I loved." There are area rugs and psychedelic prints and bedspreads evocative of Berkeley dorm rooms, but layered with art and furnishings of such flare and considered line that the result is inspired and fresh.

The backyard garden, Lewis's domestic crowning glory, is a little Shangri-la of sculptures, mosaics, and plants. One group of trees drips with thousands of multicolored Lucite grapes; others flash costume jewels. A staircase that Lewis and Spirtos built by hand is inlaid with glass and gemstones.

Like the jewels she collects to dismantle and reconfigure, everything in Lewis's home is an object of her affection. Two cherry red leather chairs she found at a North Carolina dealer offend her vegetarian soul ("I've never eaten an animal; I've been a vegetarian since birth") but have a color and shape so appealing that she can't help but love them. Plus they're vintage. "There's almost nothing new I like," she says. "I buy new shoes, new socks, new underwear, but everything else I like is old." By breathing into those old things her special vitality, Lewis has created something absolutely new. □

HOW THE COLORS WORK

Talk about a backlash against minimalism! Nothing is demure in this decor. It's out-there, effervescent, and utterly flamboyant.

- The sitting room's pink hue is animated and in-your-face, but it really works. The reflective surfaces and the collection of ethereal artwork need a strong color as backdrop. And it's hard to hate pink—it lets your spirits soar.
- The bedroom's effusive pumpkin hue reflects an emerging color trend: a move to oranges with hints of red and pink. People typically deploy calming colors in the bedroom, but a mentally stimulating hue makes sense in a room where you do a lot of thinking.
- The owner's use of color, pattern, and embellishment reflects her approach to making jewelry. She treats space as a series of facets; note how she paints walls and ceilings of the same room in different colors. —L.G.-C.



DEFINING MOMENT

ARTIST SOL LEWITT'S NEW MURAL FOR A 19TH-CENTURY ITALIAN LIBRARY IS ANYTHING BUT QUIET

Thanks to the patronage of locally based fashion house Max Mara, the Italian town of Reggio Emilia is fast becoming a hot spot for contemporary art. Well known as some of Italy's most enthusiastic collectors of all things modern, members of the Maramotti family, which controls Max Mara, are spreading the love around. They've teamed up with artist Claudio Parmiggiani to bring a series of public installations—by the likes of Luciano Fabro and Richard Serra—to the company's hometown.

First in the series is this mural by legendary minimalist Sol LeWitt, which he painted with the assistance of local artists. Watching over the book stacks of a nineteenth century public library, the aptly named *Whirls and Twirls* consists of a kaleidoscope of primary colors set against a stark white background. While the spirit of the artwork is decidedly modern, its execution was strictly old school. Curves were hand-drawn on paper with handmade wooden compasses. Traditional techniques were then used to transfer the design to the ceiling before painting began. We're sure that Michelangelo would have approved. —DAN RUBINSTEIN

PHOTOGRAPHED BY CLAUDIO CIGARINI





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House & Garden's Shopping Guide

Shopping the Trade

The following design centers have decorating services that can be accessed by the public:

Boston Design Center Designers on call; open to the public. 617-338-5062.

Chicago's Merchandise Mart Only the kitchen and bath showrooms are open to the public. 800-677-6278.

Decorative Center, Houston Referral service; open to the public. 713-961-1271.

New York Design Center Referral service; by appointment only. 212-726-9708.

New York's D&D Building Referral service; open to the public. 212-759-6894.

Pacific Design Center, Los Angeles Referral service; open to the public. 310-657-0800.

San Francisco Design Center Referral service; open to the public. 415-490-5888.

Washington Design Center Referral service; open to the public. 202-646-6118.



Houndstooth jumps in scale on this sleigh-back chair, $1,300, from Drexel Heritage's Uptown upholstery collection. 866-450-3434. drexelheritage.com.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

Table of Contents

Paint: From Ralph Lauren's Island Brights collection. For color names, see page 95. 888-475-7674. rlhome.polo.com.

At Home With...

21 Mirror: through Troy, NYC. 888-941-4777. troysoho.com. **Chair**: vintage Eames fiberglass chair, through R 20th Century, NYC. 212-343-7979. r20thcentury.com. Similar chairs available through Modernica. modernica.net.

Fabric Obsession

30 Larson Juhl. 800-886-6126. **Vase**: $30, Crate & Barrel. 800-967-6696. crateandbarrel.com. **40 Ice bucket**: Gucci. gucci.com. **Tumblers**: Small and large, $115 and $130, Hermès. 800-441-4488. hermes.com. **Wine goblet**: Harcourt, $250, Baccarat. baccarat.fr. **Silver cups**: $23 each, by Marston & Langinger, NYC. 212-965-0434. marston-and-langinger.com.

Vanity

52 Frame: sterling silver, $525, Tiffany & Co. 800-843-3269. tiffany.com. **Makeup**: $36, Touch Eclat, YSL Beauté. **Nail lacquer**: La Lague, $17, YSL Beauté. **Lip gloss**: Amber Bronze, $15, Estee Lauder. 877-311-3883. esteelauder.com. **Lip gloss**: stick, $22, Estee Lauder. 877-311-3883. esteelauder.com. **Playing cards**: Labyrinthe bridge, $70, Hermès. 800-441-4488. hermès.com. **Ring**: Possession 18k gold with diamonds, $2,350, Piaget. piaget.com.

In the Garden

75 ***Cosmos atrosanguineus***: joycreek.com. ***Ipomoea batatas* 'Blackie'**: logees.com. **'Rip City' dahlia**: Swan Island Dahlias. dahlias.com. ***Colocasia* 'Black Magic'**: glasshouseworks.com. ***Heuchera* 'Palace Purple'**: carrollgardens.com. ***Cotinus coggygria* 'Royal Purple'**: forestfarm.com. ***Pennisetum setaceum* 'Rubrum'**: avantgardens.com. **'Black Pearl' calla**: waysidegardens.com. **'Black Baccara' hybrid tea rose**: starroses.com.

Modern History

96 Bilhuber and Associates, NYC. 212-308-4888. Project manager, Jesse Carrier. **97 Banquette**: custom, covered in Création Baumann's Domino Uno, through Pollack. **Shades**: by Blanche Fields, through Ruth Vitow, NYC. 212-355-6881. **Pillows**: in a Holland & Sherry wool blend. **Table**: Danish, burled birchwood, ca. 1825. **Chairs**: Swedish, neo-Gothic, ca. 1830. **Candlestands**: William and Mary style, in turned mahogany. **98-99 Sofa**: custom, covered in Manuel Canovas's Junko, through Cowtan & Tout. **Pillows**: in a Holland & Sherry wool blend. **Walls**: in a custom plaster treatment by Aaron Barr Studio, NYC. 212-929-1066. aaronbarrstudio.com. **Painting**: by Caio Fonseca. caiofonseca.com. **Artwork chain**: antiqued brass, from Gracious Home, NYC. graciousHome.com. 212-231-7800. **Chairs**: custom, covered in a Holland & Sherry wool blend. **Rear side tables**: painted iron, with faux bamboo bases and faux marble tops, French, ca. 20th century. **Lamps**: Italian handblown glass wine jugs, ca. 19th century. **Trim paint**: Pratt & Lambert's Obsidian. 800-BUY-PRAT. prattandlambert.com. **Curtain fabric**: Clarence House's Constantin Ambre. **100 Paint**: Walls in Bennington Gray, trim in Dove White, both Benjamin Moore. benjaminmoore.com. 888-236-6667. **Ottoman**: custom, covered in Baltimore collection Ultrasuede. ultrasuede.com. **Carpet**: Jumbo Panama jute, Clodan Carpets, NYC. 212-966-9440. **101 Walls**: in Maya Romanoff's weathered lacquered wallpaper. In Chicago, 773-465-6909. mayaromanoff.com. **Sofa**: custom, covered in Rogers & Goffigon's Mortisfont. **Pillows**: covered in Rogers & Goffigon's Cyclades and Fiorella. **Coffee table**: Bilhuber Basics' lacquered linen. **Foreground chairs**: African perching stools, Amy Perlin Antiques, NYC. amyperlinantiques.com. 212-593-5756. **Carpet**: Elizabeth Eakins's Drugget. 212-628-1950. elizabetheakins.com. **Armchair**: custom, in Rogers & Goffigon's Cyclades. **Curtains**: in Rogers & Goffigon's Fiorella. **102 Carpet**: Tivoli, Beauvais Carpets, NYC. 212-688-2265. **Wing chair**: custom, covered in Manuel Canovas's Junko. ▷

To the Trade: In This Issue

Fabrics

Bergamo 914-665-0800
Bob Collins & Son 561-547-3013
Brunschwig & Fils 800-538-1880
Christopher Hyland 212-688-6121
Christopher Norman 212-647-0303
Claremont 212-893-8604
Clarence House 800-632-0076
Cone Jacquards 828-657-9662
Cowtan & Tout 212-647-6900
Donghia 212-925-2777
Duralee Fabrics 212-752-4040
Elitis 800-916-2036
F. Schumacher & Co. 800-988-7775
Grey Watkins 212-755-6700
Hinson & Co. 212-475-4100
Holland & Sherry 800-223-6385
Jagtar through Brunschwig & Fils
Jerry Pair 212-546-9001
J. F. Lesage 011-33-1-4219-0720
J. Nelson 954-929-8880
Kravet 800-645-9870
Lee Jofa 800-453-3563
Maya Romanoff 773-465-6909
Old World Weavers 212-355-7186
Osborne & Little 212-751-3333
Pollack 212-421-8755
Quadrille 212-753-2995
Ralph Lauren 212-421-6000
Robert Allen 800-333-3777
Rogers & Goffigon 212-888-3242
Sanderson 212-319-7220
Scalamandré 800-932-4361
S. Harris 800-999-5600
Stark Wallcoverings 212-752-9000
Stroheim & Romann 212-486-1500
Travers 212-888-7900
Watkins & Fonthill 212-755-6700
Zimmer + Rohde 212-758-5357
Zuber et Cie 212-486-9226

Furnishings

Claremont 212-486-1252
Country Swedish 212-838-1976
Kravet 212-421-6363

HOUSE &GARDEN OPEN HOUSE

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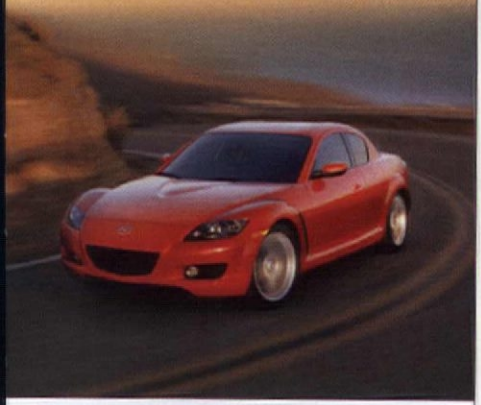
From thousands of entries, we've selected the Top 50 best photographs and showcased them in an online exhibit.

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THE INDEX

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Olay Regenerist: Olay Regenerist gives you dramatic results without resorting to drastic measures. It beautifully regenerates skin's appearance so your skin will look and feel like newer skin. Visit www.olay.com for more information.

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2. Nancy Koltes at Home: Nancy Koltes at Home is one-stop shopping for Nancy Koltes bed linens and Scandia Down products as well as towels and table top. www.nancykoltesathome.com

3. Shifman Mattress Co.: Find out about the incredible comfort of the finest handmade mattresses and boxsprings at www.shifmanmattresses.com or call 1.888.SHIFMAN.

EDUCATION

4. California Culinary Academy: Offering AOS Degrees in Le Cordon Bleu Culinary Arts or Hospitality & Restaurant Management; Certificate in Baking & Pastry Arts. 1.800.229.CHEF. www.baychef.com

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5. Karastan: What is a classic? It's a timeless styling, pattern and color all woven together...it's Karastan carpeting and area rugs...enduring fashions for the home. For more information, call 800.234.1120 or visit karastan.com

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7. Saxony: Saxony introduces four vintage Hicks patterns from its David Hicks by Ashley Hicks Collection. Each pattern is historically reproduced in worsted wool in the original quality and woven on the original British looms. (Copyright: DAVID HICKS, 1970 LTD.) For more information, please contact 212.755.7100 or www.saxcarpet.com

8. Stanton Carpet: Stanton products are available through our showrooms located throughout the United States and Canada. www.stantoncarpet.com or contact us directly: 1.888.809.2989.

FURNITURE SERVICES

9. Holly Hunt: Holly Hunt produces a large collection of furniture, lighting and textiles shown in 15 to the trade showrooms, all offering the best of class and design in interior furnishings. Catalogues available for purchase. 312.329.5999. www.hollyhunt.com

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11. Walpole Woodworkers: Walpole Woodworkers has been manufacturing quality outdoor products since 1933. Free Selections Catalog includes arbors, trellis, planters, furniture, small buildings and more. 800.343.6948. www.walpolewoodworkers.com

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PAINTS, FABRICS & WALLCOVERINGS

19. Farrow & Ball Ltd.: Manufacturers of traditionally produced wallpapers and paints with all paint colors available in nine finishes. Ten wallpaper collections in over 600 colorways complement the paint range. For a free color card and brochure please call 1.800.511.1121.

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Love | Learn | Locate

Top Pots: Shopping from Pages 132–137



<1 Limoges porcelain Prelude coffeepot, $310, Jean-Louis Coquet for Lalique. 800-993-2580. **2** Ena Rottenberg Orient teapot, $490, Neue Galerie Design Shop. neuegalerie.org. **3** Vista Alegre Network coffeepot, $72, Royal China and Porcelain Co., Inc. 800-257-7189. **4** Barrel-shaped teapot, $25, Metropolitan Museum of Art. 800-662-3397. **5** E.Motion Combi teapot, $100, Rosenthal. rosenthalusa.com. **6** Platinum-line white bone china teapot, $83, Crate & Barrel. crateandbarrel.com. **7** Naxos coffeepot, $128, Olivier Gagnère for Bernardaud. 800-884-7775. **8** Egée teapot, $380, Hermès. 800-238-5522. **9** Stoneware teapot, in chalk, $155, Calvin Klein Home. 800-294-7978. **10** Mira coffeepot, $153, Villeroy & Boch. villeroy-boch.com.



<1 Winter teapot, $150, Limoges porcelain, from Bernardaud. 800-884-7775. **2** Two Flowers coffeepot, $720, Limoges porcelain, from Lalique. 212-355-6550. **3** Nantucket Basket bone china teapot, $175, from Wedgwood. wedgwood.com. **4** Raynaud Antilles coffeepot, $98, from De Vine Corp. In NJ, 732-751-0500. **5** Bonnabel Place coffeepot, $213, by Kate Spade. 800-519-3778. **6** Samoa White teapot, $440, Limoges porcelain, from Jean-Louis Coquet for Lalique. 800-993-2580. **7** Federal Platinum teapot, $279, from Lenox. lenox.com. **8** Bavero teapot, $81, from Alessi. alessi.com. **9** Loft Combi pot with stainless-steel handle, $130, from Thomas by Rosenthal. rosenthalusa.com. Tuvan cabinet, $2,269, Allinwood. allinwood.com. Paint, Arsenic, Farrow & Ball.



<1 Corona Grove coffeepot, $245, Kate Spade. 800-519-3778. **2** Russian Cobalt Net teapot, $70, Neiman Marcus. **3** Papillion coffeepot, $595, Lalique. 212-355-6550. **4** Bok Choy teapot, $75, Metropolitan Museum of Art. 800-662-3397. **5** Ulander coffeepot in Powder Turquoise, $825, Wedgwood. wedgwood.com. **6** Imperial Blue teapot, $260, Mottahedeh. 800-242-3050. **7** Arabesque Combi pot, $395, Versace for Rosenthal. rosenthalusa.com. **8** Alhambra teapot, $205, Richard Ginori. 800-215-1193. **9** Forget-me-not coffeepot, $65, Metropolitan Museum of Art. 800-662-3397. **10** Les Poupées teapot, $275, Christian Lacroix, Christofle. 877-728-4556. **11** Russian porcelain Cobalt Net coffeepot, $80, Neiman Marcus. **12** Melon teapot, $25, Metropolitan Museum of Art. **13** Festival teapot, $120, Richard Ginori. 800-215-1193. **14** Aldon teapot, $525, Ralph Lauren Home. rlhome.polo.com.



<1 Thé Vert teapot with bamboo handle, $50, Villeroy & Boch. villeroy-boch.com. **2** Melograno coffeepot, $379, Richard Ginori. 800-215-1193. **3** Wonderful World teapot, $100, Villeroy & Boch. villeroy-boch.com. **4** Green Kiss pot, $130, and **5** Arcades coffeepot, $320, both by Philippe Deshoulieres for Lalique. 800-993-2580. **6** Blackberry earthenware teapot, $135 for teapot, sugar bowl, and creamer, Tiffany & Co. 800-526-0649. **7** Vista Alegre Manhattan coffeepot, $175, Royal China and Porcelain Co. 800-257-7189. **8** Mega tea for one, $225, Royal Copenhagen. etabletop.com. **9** Syracuse coffeepot, $231, Richard Ginori. 800-215-1193. **10** Blue Canton teapot, $160, Mottahedeh. 800-242-3050. **11** Toscane coffeepot, $320, and **12** Arcades teapot, $320, both Limoges porcelain, by Philippe Deshoulieres for Lalique. 800-993-2580.



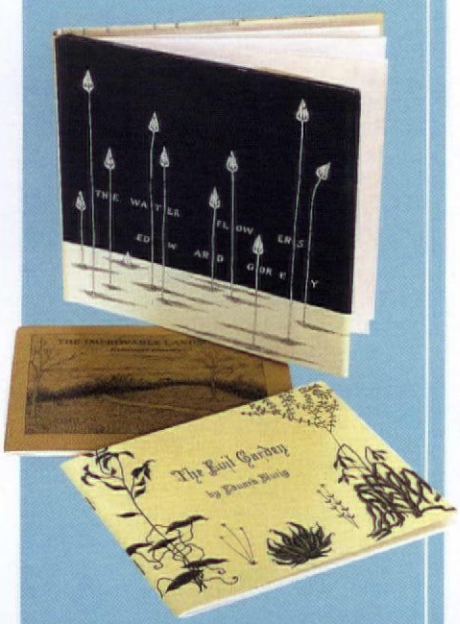
<1 Sophie Chintz teapot, $75, Tea & Sympathy, NYC. 212-807-8329. **2** Liria coffeepot, $174, Oscar de la Renta for Richard Ginori. 800-215-1193. **3** Capri coffeepot, $215, Vera Wang Wedgwood. wedgwood.com. **4** Africa II teapot, $380, Hermès. hermes.com. **5** Bokara teapot, $240, Rosenthal. rosenthalusa.com. **6** Hermit teapot, $40, Middle Kingdom, D.C. 202-338-4910. **7** Polka teapot, $139, Andrée Putman for the Conran Shop. 866-755-9079. **8, 9** Corallo coffeepot, $447, and teapot, $444, Richard Ginori. 800-215-1193. **10** Oberon fine bone china teapot, $260, Wedgwood. wedgwood.com. **11** Grand Versailles coffeepot, $370, Bernardaud. 800-884-7775. **12** Macaron teapot, $148, by Sophie Villepique, at Barneys New York. 888-822-7639. **13** Bauer Pottery teapot, $70, Dean & Deluca. 800-221-7714. **14** Galerie Royale Black Tulip tea/coffeepot, $328, Bernardaud. 800-884-7775.



<1 Odalisque coffeepot, $231, Laure Japy for Richard Ginori. 800-215-1193. **2** Hermit teapot, $40, Middle Kingdom. In D.C., 202-338-4910. **3** Vista Alegre Arigato coffeepot, $100, Royal China and Porcelain Co. 800-257-7189. **4** Clair Chocolate teapot, $24, Thomas O'Brien, Salton at Home, Bloomingdale's. **5** Peony coffee creamer, $110, Lalique. 800-993-2580. **6** Divine teapot, $182, and **7** Dots coffeepot, $113, both Sophie Villepique, Barneys New York. 888-822-7639. **8** Margherita coffeepot, $191, Missoni for Richard Ginori. 800-215-1193. **9** Milady teapot, $248, Anthropologie. anthropologie.com. **10** Red Kiss pot, $130, Philippe Deshoulieres, Lalique. 800-993-2580. **11** Fog pot, $40, Middle Kingdom. In D.C., 202-338-4910. **12** Purple Kiss pot, $130, Philippe Deshoulieres, Lalique. 800-993-2580.

House & Garden's Shopping Guide

Coffee table: tree trunk section atop a wrought-iron base, American, 20th century, unattributed. **Stool**: Early-20th-century painted Thebes stool. **Curtains**: Clarence House's Constantin. **103 Trim paint**: Benjamin Moore's Hollingsworth Green. 888-236-6667. benjaminmoore.com. **Bed**: custom, covered in linens from Calvin Klein, NYC. 212-292-9000. **Bench** (at foot of bed): Bilhuber Basics' X Bench. **Carpet**: wool sisal, Beauvais Carpets, NYC. 212-688-2265. beauvaiscarpets.com. **Coffee table**: George III–style mahogany butler's tray table. **Chair** (foreground right): custom, covered in a Holland & Sherry boiled wool. **Sofa**: custom, covered in a Scalamandré linen. **Curved-back chair**: English Gondola, ca. 1875, covered in Rogers & Goffigon's Bechamel. **Curtains**: in Elitis's Batisde embroidered linen. **Floral prints**: by Rory McEwan. **104 Tables**: Painted planks, Country Swedish. countryswedish.com. **Kitchen and stairwell wall paint**: Pratt & Lambert's Obsidian. 800-BUY-PRAT. prattandlambert.com. **Chairs**: Contemporary leather, Mecox Gardens, NYC. 212-249-5301. mecoxgardens.com. **Stemware**: Riedel. riedelcrystal.com. **China**: Jean Louis Coquet, through Michael C. Fina. 800-289-3462. michaelcfina.com. **105 Lamp**: glazed pottery, French 19th century, Sentimento Antiques, NYC. 212-750-3111. **Chair**: Crate & Barrel's Village chair. 800-967-6696. crateandbarrel.com.



75 In the Garden The work of illustrator Edward Gorey inspired our list of black accents for the garden. Gorey first editions, above, at Gotham Book Mart, NYC. 212-719-4448.

Apple Pie Order

106 Connie Beale, Inc., Greenwich, CT. 203-661-6003. conniebeale.com. **Server**: American, ca. 1880. **Animal figures**: by Tim Strawser. strawserart.com. **Wallpaper**: Clarence House. **108 Chest of drawers**: English, 19th century. **Chair**: custom, Bielecky Brothers, NYC. 212-753-2355. **Chair fabric**: Manuel Canovas, through Cowtan & Tout. **109 Mantelpiece**: for information, see Nuts & Bolts, page 164. **Armchair, sofa, bench fabrics**: Brunschwig & Fils. **Pillow fabrics**: LuLu DK's Moondance. In NYC, 212-223-4234. luludk.com. **Carpet**: designed by Beale for Beauvais Carpets, NYC. 212-688-2265. beauvaiscarpets.com. **Wall paint**: custom Benjamin Moore mix. 888-236-6667. benjaminmoore.com. **110-111 Sofa**: covered in a Christopher Hyland corduroy stripe. **Patterned pillows**: vintage needlepoint. **Curtains, solid pillows**: billiard cloth, Blatt Billiards, NYC. 212-674-8855. blattbilliards.com. Fabricated by Interiors Haberdashery, Stamford, CT. 203-969-7227. **Wall paint**: custom, Benjamin Moore. 888-236-6667. benjaminmoore.com. **Carpet**: Beauvais Carpets, NYC. 212-688-2265. beauvaiscarpets.com. **112 Wallpaper**: vintage plaid, Ralph Lauren. rlhome.polo.com. 888-475-7674. **Sink**: by Herbeau Creations, in a custom sink stand designed by Beale. herbeau.com. In FL, 239-417-5368. **Chair**: Victorian style, in vintage damask. **Trim paint**: custom Benjamin Moore mix. 888-236-6667. benjaminmoore.com. **113 Wall covering**: Strié stripe, F. Schumacher & Co. **Sofa**: vintage, covered in F. Schumacher & Co.'s Oak Leaf Matelassé. **Sofa pillows**: in a vintage chenille. **Bed**: by Stephen Plaud. 617-331-5340. **Carpet**: designed by Beale for Beauvais Carpets, NYC. 212-688-2265. beauvaiscarpets.com. **Bed linens**: Lynnens, Greenwich, CT. 203-629-3659. **Wall hanging**: hooked rug, American, ca. 1850.

Not So Basic Black & White

116 All furnishings and fabrics by Ralph Lauren. rlhome.polo.com. 888-475-7674. **Cabinet**: Bel Aire China Cabinet. **Dining chair**: Bel Aire, covered in Beachgrass linen and black leather. **Pillow**: Estate glazed linen. **117 Table**: Bel Aire dining table. **Hurricanes**: wood base, classic, and glen plaid. **Finial**: Chrome Sphere. **118 Chair**: Oliver, upholstered in Spectator Stripe. **Pillow**: Phillips leather throw. **Blanket**: Classic cashmere throw, in Purple. **Frame**: Wiverton leather. **Lamp**: ebony and glass floor lamp. **Bed**: Clivedon tufted, upholstered in Del Mar satin in Purple. **Pillowcase**: Wentworth standard. **Throw pillow**: Reed needlepoint. **Sheet**: Elliot fitted sheet in queen. **Duvet**: Wentworth queen. **Armoire**: Bel Aire. **Walls**: upholstered in Arcady Stripe. **Artwork** (above bed): *Homage to Francis Bacon: Three Studies for the Spectralisation of a Figure in Movement*, by Victor Skrebneski. **119 Chair**: Bel Aire, upholstered in White Plateau Chevron. **Pillow**: Estate linen glazed throw. **Striped pillow**: Colin's Stripe in White. **Bedside table**: Bel Aire. **Table**: Paxton acrylic and steel end table. **Cocktail set**: Ettington crystal. **Ice bucket**: Winsford crystal. **Vase**: Stanton silver. **Martini glass**: Bentley crystal. **Coasters**: Ryton. **Wall upholstery**: Arcady Stripe in White. **Photo**: "Kings of Hollywood," by Slim Aarons, courtesy of Peter Fellerman Gallery, Santa Monica, CA. 310-453-6463. **Artworks**: photograms by Victor Skrebneski. **120 China**: Grant Spectator bone china in black and white. **Charger**: Saunders ceramic, in black and gold. **Crystal**: Glendale. **Linens**: Ajour, in White. **Silver**: New Kings sterling. **Cardholder**: Heydon Silver Place. **Chair**: Clivedon carved, covered in Shantung Lime. **Walls**: upholstered in Shantung ▷



116 Not So Basic Black & White The best new black-and-white fabrics give a decor graphic punch and unexpected drama. From top: Paysannerie Toile, by Thibaut, through Old World Weavers; Harlequin, by Duralee; Hong Kong Positif, by Pierre Frey; Gstaad, by Missoni, through Old World Weavers; Falabella horsehair, by Stroheim & Romann; Zermatt, by Missoni, through Old World Weavers; and Moonpennies, by Decorators Walk.

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HOUSE & GARDEN'S SHOPPING GUIDE

Lime. **Lamp**: Pharmacy, in polished nickel. **Artwork**: *Twombly Letters*, by Victor Skrebneski. **121 Bed**: Bel Aire bed, in queen, draped in Shantung in Optic White. **Shams**: Bel Aire. **Black and white shams**: Brooklawn. **Floral shams**: Merlene. **Throw pillow**: Garson. **Blanket**: Classic cashmere, in yellow. **Duvet**: Bel Aire queen duvet. **Chest**: Bel Aire. **Chair, ottoman**: Ramsey, upholstered in weathered linen in white. **Throw pillow**: Grant Houndstooth. **Floor lamp**: ebony and glass floor lamp. **Table lamp**: Stacked glass table lamp in polished silver. **Photos** (right): "Diana Ross, 27 January 1977" and "Bette Davis, 08 November 1971," by Victor Skrebneski.

A PLACE IN THE SUN

122 HAYNES-ROBERTS INCORPORATED, NYC. 212-989-1901. haynesroberts.com. **124-125 Wall painting**: by Lillian Heard Studio. For more details, see Nuts & Bolts, page 164. **Built-in sofa**: custom, covered in Manuel Canovas's Tivoli chenille, through Cowtan & Tout. **Pillow fabrics**: Clarence House's Point de Hongrie. **Armchairs**: Louis XV, 18th century, with backs in Christopher Norman's Ascot Plaid and seats in Rogers & Goffigon's Bechamel. **126-127 Armchairs**: Louis XVI, in original tapisserie petit point, Flore Antiques, Paris. 011-33-1-4261-4222. **Dining table**: Mahogany, English, 19th century. **Head armchair**: covered in Christopher Norman's Sienna silk. **Wall sconces**: Louis XV, Galerie Captier Barnes, Paris. 011-33-1-4261-1600. **Chandelier**: Italian, ca. 1800, Flore Antiques. **Mirror**: 18th-century French, Gérard Monluc Antiquities, Paris. 011-33-1-4296-1819. **Curtains**: Old World Weavers' Collonges in Brique. **Wall treatment**: Lillian Heard Studio. For more information, see Nuts & Bolts, page 164. **128-129 Curtains, custom sofas**: in Old World Weavers' Damas Chinois. **Blue armchairs**: Louis XV, covered in custom-goffered Old World Weavers velvet. **Chandelier**: French, 18th century, Jean Francois de Blanchetti Antiques, Paris. 011-33-1-4260-2243. **Chest**: Régence period, from Anne Marie Monin, Paris. 011-33-1-4926-9040. **Foreground armchair**: custom, covered in Manuel Canovas's Maroquin, through Cowtan & Tout. **Armchairs** (against wall): Louis XV, with original 18th-century tapestry, Flore Antiques. **Hanging mirrors**: Amy Perlin Antiques, NYC. 212-593-5756. amyperlin.com. **130-131 Wallpaper**: Zuber et Cie's Les Cources des Chaveaux. **Beds**: vintage, in Clarence House's discontinued Arte Della Lana. **Armchair** (foreground): Louis XIII, covered in Manuel Canovas's Polidoro, through Cowtan & Tout. **Desk**: Louis XV, from Galerie Helene Buzare Antiquités, Paris. 011-33-1-4545-5205. **Desk chair**: Louis XVI, covered in Manuel Canovas's Le Drap, through Cowtan & Tout. **Curtains**: in Clarence House's Arte Della Lana.

NESTING INSTINCT

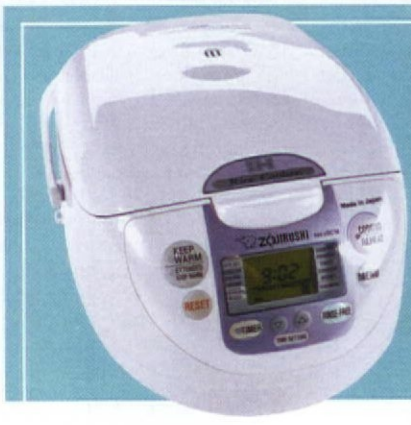
138 Isaac Mizrahi for Target products available through Target stores. 800-800-8800. target.com.

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150 All jewelry handmade by Renee Lewis from antique jewels. Sold at: Barneys New York. 212-826-8900. barneys.com. Jeffrey, NYC. 212-206-1272. Richards of Greenwich, CT. 203-622-0551. **Wall paint** (throughout): custom Benjamin Moore mixes. 888-236-6667. benjaminmoore.com. **151 Chair, ottoman**: vintage, Studio Italiana, Asheville, NC. 828-250-0567. **152 Paintings**: by William Hale Carpenter. **Beds**: Shifman mattresses. shifmanmattresses.com. **Bed linens**: Pratesi. pratesi.com. **Comforter**: Neiman Marcus. neimanmarcus.com. **153 Leather chairs, ottoman**: Studio Italiana, Asheville, NC. 828-250-0567. **Rugs**: squares, Conran Shop, NYC. 212-755-9079. conran.com. **155 Cabinetry**: IKEA, fitted with vintage pulls. ikea.com. **Rug**: The Company Store. 800-323-8000. thecompanystore.com.

PHOTO CREDITS

72 Cadillac: courtesy of General Motors. **Lexus**: courtesy of Lexus.



56 LARDER It's easy to overcook or undercook rice, especially the colorful and exotic varieties we mention in this month's Larder. We like the new Induction Heating System Rice Cooker and Warmer from Zojirushi, which uses induction technology to cook the rice evenly, ensuring that it is done to perfection every time. Different settings for each type of rice assure correct cooking, and you can set the timer ahead to have your rice ready when you want it. $260. zojirushi.com.

Locate

73 Jewelry: Francesco Mosto. **Beach**: Sigrid Estrada/Getty Images. **Fish**: Photofest. **Dress**: Dan & Corina Lecca. **Car**: courtesy of General Motors. **Mixer**: Ben Ritter.

CORRECTION January 2005: page 16, **chair, ottoman**: Lyon, Greystone Home Collection. greystonehomecollection.com. Available through architects and designers. In NYC, 212-755-8282.

■ The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

—PRODUCED BY JESSE WILL

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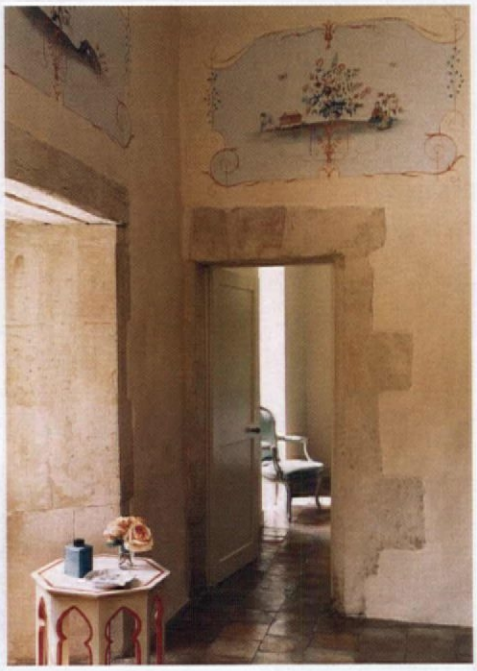
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NUTS & BOLTS AT THE HEART OF BUILDING A HOME BY JESSE WILL







PAINTING BRIGHT

"I don't do anything halfway," Renee Lewis says of the intense hues covering her New York City apartment walls (**"Bijou Theater," page 150**). Passionate about getting just the right tones, Lewis custom-mixed Benjamin Moore semigloss paints. Since the multicolored rooms are difficult to repaint, Lewis used oil-based mixes and has the walls washed once a year. benjaminmoore.com.

THE SPECIALIST

In Timothy Haynes and Kevin Roberts's redesign of a 17th-century Loire château (**"A Place in the Sun," page 122**), the walls reflect the importance of decorative craft to builders of the past. The work is by Lillian Heard, above, a New York–based decorative painter who specializes in old-world plaster techniques and fine-art wall detailing. With a crew of six, Heard took on a job that was part invention, part restoration. The garden room, above and on page 124, was transformed from a dark winter den into a summery retreat with chinoiserie panels in a floral motif. Working from watercolor studies, Heard "pounced" the patterns in graphite powder, then painted in oil with fine brushes. In the dining room, page 126, the original painted boiserie was "in deplorable condition," Roberts says. To restore it to its former glory, Heard used a variation of calcimine paint with a French chalk base, and finished it in an Eau-de-Nil Blue strié. The doors were regilded in silver and sealed to prevent tarnishing. For Heard, master of a fading art, the six-week project was a dream job: "We ate in the exquisite dining room in our paint-spattered pants, and slept in rooms from another century. It felt as though we were living outside time." **Lillian Heard Studio, Brooklyn, NY. 718-230-8693.**



WINDOWS

The double-hung windows in this home (**"Modern History," page 96**) are a trademark of Georgian style. The first two floors are fitted with twelve-over-twelves, referring to the number of panels in each sash. Makers of this style include **Brosco** (800-225-7912), which sets individual panes in carved pine sashes, and **Andersen** (andersenwindows.com), whose Woodright series uses single panes in a solid wood grille. Other makers include **Jeld-Wen** (jeldwen.com) and **Pella** (pella.com).



WOOD MANTELPIECES

For this folk-art-filled living room (**"Apple Pie Order," page 106**), designer Connie Beale had the pillared sunburst mantelpiece custom-made by **Jonathan Podmore Cabinetry**, Stamford, CT. 203-359-4630. A few more mantel sources: **American Period Design**, MA. Carved mantels based on 18th- and 19th-century designs. americanperioddesign.com. **Architectural Paneling Inc.**, NYC. Highly ornamented period styles. apaneling.com. **The Decorators Supply Corp.**, Chicago. Georgian, French, and Colonial styles in birch and poplar. decoratorssupply.com. □

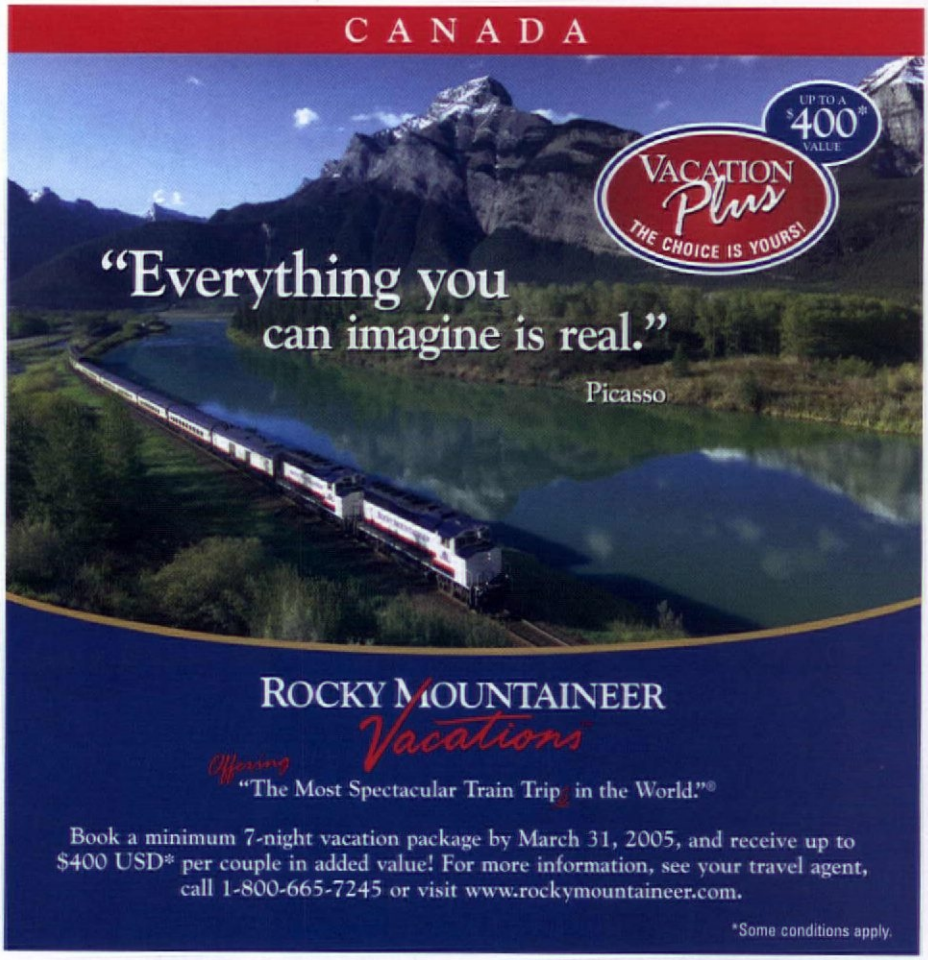
ARCHITECTURE

(Cont. from page 90) turn channeled the haunting surrealist visions of Giorgio de Chirico, painterly poet of the neoclassical urban unconscious. And the steeply raked, brick-faced diagonal form that soars up from the center's large entry plaza evokes the symmetrical grandeur of Aztec pyramids.

Despite those high-style references, this is a building of immediate sensual appeal that does not depend on the intellect to communicate. Indeed, its combination of simple but imposing geometrical forms and saturated tones—the prevalent orange of the exterior mutates from yellow to red throughout the day—conveys a visceral quality lacking in the majority of conceptually slick but emotionally vacant contemporary architecture. As Ricardo Legorreta has said about color, "It is not a complement; it is a fundamental element."

The center was conceived as a place where Hispanics of all geographic origins can celebrate what makes their individual heritage unique as well as the pan-national characteristics that unite them all. Even though it functions in part as a museum with flexible gallery spaces for exhibits of art and photography, usually within a sociological framework, the center is primarily a multifunctional staging area for literary and performing arts events. The 300-seat theater is the locus of many of these activities—folk music, dance, and drama—but they are just as apt to happen in the smaller patios interspersed throughout the complex.

The center's energetic general manager, Alejandrina Drew (who co-opted leftover purple paint from the tower to cover one wall of her office), waxes ecstatic about the building's symbolic merits and the larger implications of its presence on the local scene. "This is a dream come true for the Latino community here in Dallas," she says. "We want our youth and their families to be exposed to educational opportunities and cultural role models, and to present the best of the Hispanic world to them—the arts of their roots. Our tower is really *el faro*—the lighthouse—that shines out to them." □





The Testy Tastemaker

URBANE BLIGHT? A TONY HOTEL AMONG TENEMENTS IRKS THE TASTEMAKER; PLUS, VIDEO VULGARITY ON ELEVATORS, AND "INSINCERELY YOURS" BY MAYER RUS



There goes the neighborhood. That was my immediate reaction to the opening of the Hotel on Rivington, a 21-story zinc-and-glass high-rise that towers above the tenement buildings on Manhattan's Lower East Side. In the past ten years, this area has blossomed into one of the city's most vibrant neighborhoods—an erstwhile locus of urban blight (Rivington Street was a notorious heroin market) transformed by smart young artists and entrepreneurs unafraid of true grit. It has the idiosyncratic character and energy that SoHo once possessed, before SoHo's artists and galleries were displaced by bankers and boutiques. I fear that the Hotel on Rivington, with its outsized scale and its cast of high-profile international design stars, portends a similar fate for the Lower East Side.

I assume that the hotel's owners tried to embrace the spirit of its surroundings by choosing designers whose work is often seen as "artistic," "funky," or "cerebral." The sculptural entrance, by Holland's Marcel Wanders, wants to project a hip, fresh attitude, but instead looks like freshman installation art. Piero Lissoni's Starck Lite second-floor lobby feels a bit too familiar, in that chic international boutique hotel kind of way. India Madahvi designed some guest rooms (which I didn't see), and Zaha Hadid "inspired" some undoubtedly tortured scheme for the as yet unfinished penthouse. (The hotel is open, but construction is ongoing.)

Given the ravenous real estate market in this city, the fancification of the Lower East Side is inevitable. Check out Tory Burch's ultraposh boutique on Elizabeth Street, which looks like an uptown heiress kidnapped from Madison Avenue. More irksome still is TEANY, a precious tea salon owned by avant-garde musician manqué Moby. It should be called TWEENY.

Nevertheless, for the time being, the Lower East Side remains my favorite place to wander and shop in New York. Maybe my obsessive shopping is part of the problem, but even fearless young artists need patrons.

■ **REMEMBER WHEN MUZAK** was the opiate of America's elevator-riding masses? Those schmaltzy melodies were like sonic sedatives in the dark age before medical science discovered Prozac. Today, elevator passengers must confront a scourge far more insidious than Montovani: video monitors that serve up a stew of news nuggets, fun facts, promotional plugs, and random photos. These seemingly innocuous devices are the "idiot boxes" of the new century—because their audience is captive for just moments, the "news" is stripped of all context and meaning, and presented without discretion or priority. Leaving work the other day, I caught a typical headline roundup: "25 die in Fallujah car bombing; Jessica Simpson denies rumors of divorce/strife; NFL spokesman promises 'family-friendly' Super Bowl halftime show." It's a sad commentary on the hollow soul of our quick-access information age.

I understand that the raison d'être of elevator video is advertising revenue, not critical discourse. But ads would be easier to swallow if they weren't couched in a charade of information sharing and serious news. I wish I had the wherewithal to look away, but my addiction (well, one of my addictions) won't allow it. If something looks like a TV, I'll watch it. Did someone say "Prozac"?

■ **FINALLY, A CONFIDENTIAL MEMO** to an esteemed colleague and dear friend (who shall remain nameless): I realize that standards of old-fashioned etiquette are difficult to maintain. When professional acquaintances choose to send me messages of appreciation and thanks via e-mail or voice mail, I set aside my preference for handwritten notes and accept their good wishes without prejudice. My unnamed friend, however, is a paragon of refinement. She clings to the old ways—or so I thought. Her latest heartfelt missive—handwritten, as always, on a tasteful card—demonstrated just how indecorous modern correspondence can be. Here's a bit of advice that Emily Post would surely approve: if you're too busy to jot down three sentences yourself, at least make sure your amanuensis can spell your name correctly. □

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